

KIUMBANDA

A Complete Grammar of the Art of Exu



Nicholaj de Mattos Frisvold

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The Horned Mother presents
A
Chadzoad PUBLICACION

Dedication

To the Chief of the Hidden Legions
I bring this Book Forth
To the glory of the Whisperers in the Night
To You Exu of the Dragons Road
I bring forth this Script
This Book Blessed by Your Blood
May your flame burn abstruse and strong
By the silence that breaks the word
By the curse upon the profaners step
By the blessing upon the wise ones path
Let the Grammar be revealed
So Mote it be
Light and Night without end
Saravá Exu Rei!

This Book is dedicated to the memory of three wise men,
all of them too good for this world:

Lucio Paneque, who revealed the First Flame of the Crossroad
Aluizio Fontenelle, who enfleshed the foundation of the Kingdom
&

Andrew D. Chumbley, a true sage on the Dragons Road

My deepest and most heartfelt gratitude and thanks goes out to:

My dear Brother and Friend in the Art of Arts, Nigel A. Jackson
&

That “Great Power of God” also known as Bo Mambo Mama Tida
Chouket

And a special thanks to my brother, friend and godson Roberto A. Jr
who designed this grammar



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Preface

It is important to understand that Kimbanda or Kiumbanda is a Brazilian tradition. In spite of drawing upon a variety of influences it was the rich soil of Brazil that gave birth to this expression of formidable powers. These varieties of influences are reflected within the variety of ritual expression and understanding found from house to house dedicated to the worship of Exu and Pomba Gira, creating a rich heterodoxy or variation over a given theme. As such, the understanding of Kimbanda/Kiumbanda presented in this book is solely mine own and as such do not make claim to any provenance than what the spirit decided to reveal them selves, by the intervention of mundane men and what the spirits manifestations them selves, which opened the door to the kingdom of the Red Night.

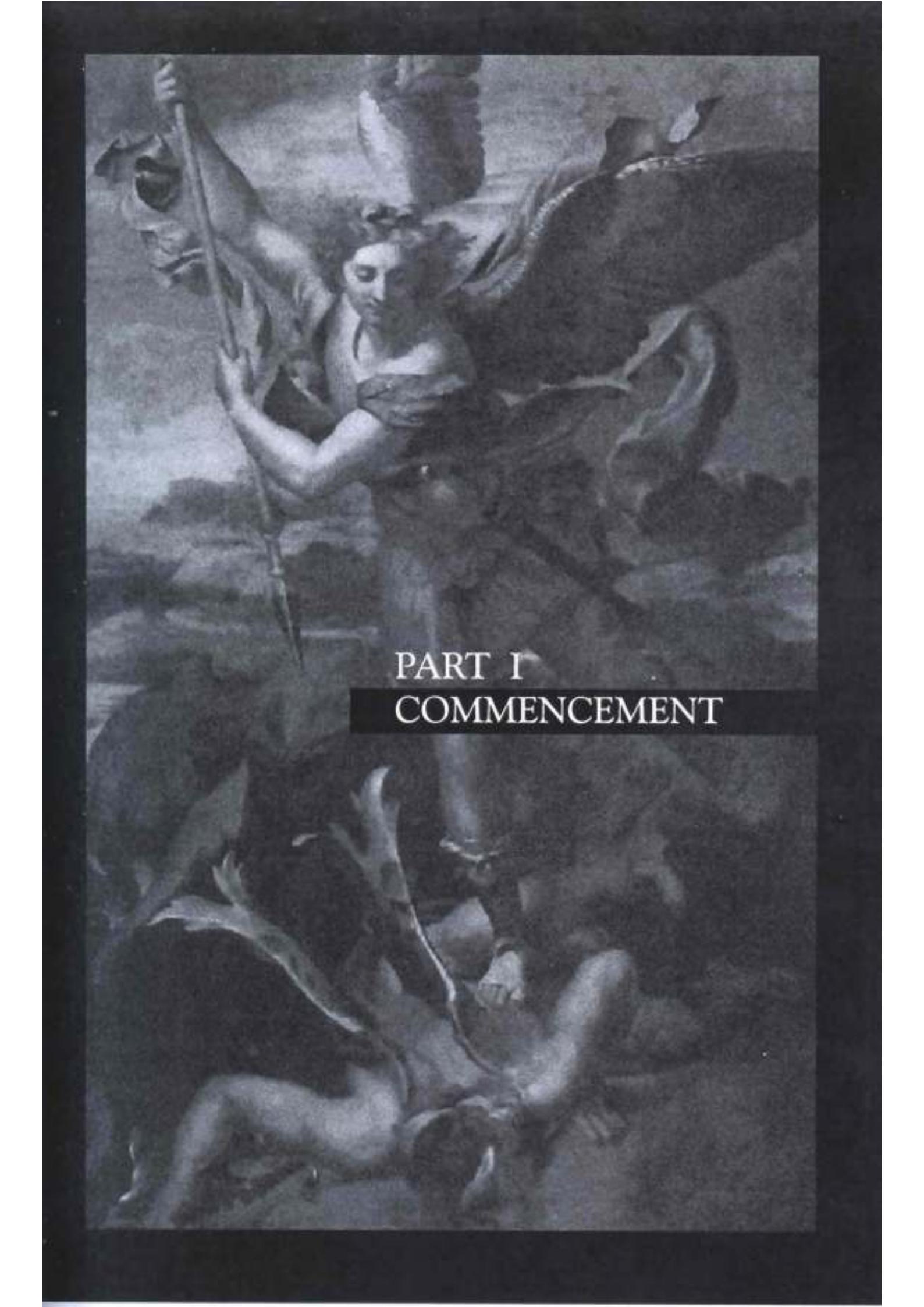
Kimbanda was coined as such in the 1920s with the establishing of Umbanda. Today Kimbanda is largely understood to be the left side of Umbanda and much can be spoken in favor of such distinction and unity of opposition, both by religious logic resting upon a dualist theology and also by the linguistic root - both Kimbanda and Umbanda being linguistically of a "kikongo" origin. This gives an opening to the recognition of the African root of Kimbanda, largely based upon what are referred to as "Congolese" practices. With this means a modus of working that implies to meet the spirits head on, by use of trance states and a use of spirits reminiscent of the European use of familiar spirits amongst the witches of Europe. This proximity between the ways of the wise art in Africa and Europe and their consecutive meeting in Brazil either by slavery or exile created probably a somewhat nomadic spread and exchange of knowledge and what we today know as Kimbanda was created by an interrelation of European and African influences.

The European aspect has to some degree disappeared from the awareness of the practitioners, even if its memory lives on in the many songs or pontos cantados – as well as in the confessions given to the Holy Inquisition of Spain and Portugal in the 16th Century. This constituted a great revelation for me and accordingly I asked for guidance in this matter and a rich material related to Pomba Gira and thus indirectly related to

European witchcraft found its way into this book. In addition, my many years as a palero made it natural to use the tools of Palo Mayombe in addition to the various other traditional approaches in my working with these spirits, rather than adopting a Yoruba or Spiritualist approach to congress with these spirits I attempted over the years to find a format of working with these spirits that would be true to their origin and not their later developments. With this I mean, the direct meeting with spirits on their own accord and premises.

It is my belief that there are a variety of ways of working with these spirits and aligning your self with them, they are a cultural conglomerate and this is evident in the richness found within these spirits. As such, what you will find within these pages is not and can not be the ultimate truth, but the way of working with Exu and Pomba Gira as seen from a journeyman on the Dragons road. It is simply one way of approach. A way I myself found useful and therefore in turn present to the Seeker in hope that it will bring some understanding of the nature and origin and ways of these wonderful and magnificent spirits.

I must also add a warning. The powers of kimbunda and kiumbanda are real powers. It is the union of earth and fire and the spirits themselves possess a force and strength so massive that they can make the soul bleed and the astral anatomy be shaken into shreds and pieces in order to accomplish a solidification of mans true essence. It is accordingly not for the febleminded or faint of heart, but a power of transformation that perhaps is one of the most majestic and intense powers one can encounter. If you chose to stray within their kingdom without a guide you do so on your own accord and the steps taken is your own responsibility. This book contains also spells and charms for malefica that are highly effective in their ways of bringing harm. It can not be stressed enough that such workings always come with a price. So, if you feel tempted to execute any of the harmful workings, calculate the cost, keep your promise and be honest with your self in so far as your motivation for the act you are about to commit. I take no responsibility for reckless and careless use of any of the material presented in this book. It all is presented in order to provide an understanding of these spirits not to agitate the reader's lower soul and corrupted beast within – rather the opposite is the truth. Where there is no control over the lower soul by the wise mediation of Nous, there will ever be progress and enlightenment – just decay and corruption. So, be warned as you journey within the pages of this kingdom that you are now on your own.



PART I
COMMENCEMENT

Chapter One – Beyond the Grave

To understand life we have many disciplines that can help us with the search, like philosophy, religious studies, anthropology, sociology, but when it comes to understanding Death we are perhaps better off if we turn to magic and the mystic. And more than anything in this field, occult philosophy and magical understanding, will be needed the tools. It is these tools we will apply in order to understand our field of study, Kiumbanda.

To understand Kiumbanda first we need to understand Death. In the western world the awareness of Death is quite different than what we encounter in an African perspective, whether this is in the Congo speaking countries, Benin or Nigeria. With Death we should in this context understand that we return to the source. Death is the beginning and prerequisite for Life. Life on earth is a condition of bounty but so is the return back. Grief comes naturally with Death, the sense of loosing those we love and cherish. This change of shape and the change of all previous known modes of communication break down and we feel bewildered and lost in the world. The Dead are experienced to be lost to us. We will try to demonstrate this is an illusion and through giving an account of the principles ruling Kiumbanda we will attempt to present an understanding of the condition of otherworldliness and also give suggestions of modes of contact with spirits of Death, as well as spirit beings. The origin of Kiumbanda or as it is more commonly spelled, Quimbanda and Kimbanda, will be discussed shortly. At this stage it is important to highlight that the Cult we know today as Kimbanda went through a tremendous transformation when it met Candomblé, the name given to the type of Orixá worship we find in Brazil. Candomblé in Brazil has epithets designing their ancestral origin connected to the term Candomblé. This means we find Candomblé Ketu, Candomblé Jéjé and Candomblé de Angola designating what area in Africa they claim descendancy from. It is in the Candomblé of Angola we will find interesting points of resonance related to the practice of Kiumbanda. Kiumbanda was brought by slaves from the areas of Congo and Angola. They did not bring their Orixas, but

a class of spirits called Nkisis, largely understood on the same premises as one understands Orixas, as forces of nature. As the years passed we found two paths diverging from this same root, one that is associated with Macumba, usually understood to mean black magic and a general reference to spell working, and another one that is largely syncretistic with Candomblés way of worship. The Nkisis became more alike Orixas than they were and accordingly many specific attributes of the faith were lost. Before discussing the origins of Kiumbanda in greater detail, it would be wise to discuss the concept of Death as well as our awareness of Death and Ancestry.

The Forgotten Awareness

Let us begin with shedding some light on this topic of ancestors and death as we find it within Ifá: it was in this cult I came across a clearly formulated awareness of Death. The fundamentals concerning Death and its importance are somewhat similar in Ifá to the ones we are confronted with in Congo-derived faiths such as Palo Mayombe and Kiumbanda. In Ifá Death is considered to be one of the fundamental elements of the cult itself. Among the first things the apprentice is taught is how to connect with one's own ancestors. The ancestors are brought back into our awareness by giving them attention, prayers and offerings. The attention usually consists of deciding on a fixed day of the week, one or more days when one sits in front of the shrine prepared as the meeting point between the two worlds. On the table one usually finds, at the minimum, a white cloth, water, candle and items belonging to the deceased ones. One can place offerings in such place made up by the things in regard food and drink that the ancestor enjoyed to partake of when he or she was alive. The practices done in front of such a shrine are purely mediumistic and meditative in its nature and the modus operandi for such practices are numerous. They vary from just lighting one single white candle and place a glass of water at its side on a fixed time every day where one is sitting and waiting. No acts are done, one simply place oneself in a receptive mode. With time one's ancestors and quite often other spirits will notice the regularity in one's routine and that one's desire for communication is growing. This way of taking the first step beyond the grave is frequently advised in temples of Umbanda and in Kardecist houses. This procedure is also the way advised here. One will soon be amazed by both how difficult it is to give, on a regular basis, these 10-20 minutes and also how quickly

one will enter into altered states of consciousness where communication will begin. The other effects of this practice are numerous and beneficial. Clairvoyance is usually amongst the first abilities to be developed with such practice. In the house of Kiumbanda referred to as The Brotherhood of the Red Room the necromantic aspects are emphasized more than is common in other houses, where the emphasis is on cultivating mediumistic abilities or entering possession. In The Red Room we are more focused on assisting people in cultivating their natural abilities in this regard and consequently no agenda is given on what one should learn, except the cultivation of death-awareness.

Another procedure one can apply to the establishment of one's ancestral shrine is prayers and the more classical openings of the ritual space found in many western schools of magic and mystery. This can be done simply by sprinkling a few drops of the water in the four cardinal points and calling the elementals attention, thus purifying the elemental influence. The sanctification can be done effectively by reciting a simple incantation into the water, such the following: "May this water be pure as it was on the day of its creation. May all negativity be cast out from this pool of purity and leave only the pure essence of water's healing and purifying powers." You will then blow on the water and in this careful exhalation you will direct your intention. As you exhale, see how your breath clears away all unhealthy and impure elements. The water is then ready to be used to purify the ritual arena. The prayers one will use at this stage should be composed according to one's belief and heart. To use poetry of sacred writ in this work should not be avoided, on the contrary. Sacred writ carries a peculiar and wonderful energy when applied in the right context, as doe's poetry. Poetry is the language given to that which we cannot express with anything else than heart and soul, the language of the Seer, as the poet Arthur Rimbaud expressed it. We will then present our purpose, namely to enter into communication and to understand, to re-enter into contact with those we thought were lost.

Our ancestors are first and foremost those of our bloodline. In Ifá, we find a deeply rooted belief, according to which reincarnation is usually restricted to one's family. Similar beliefs are held among many cultures on the African continent. Whether this is so or not should not be anything problematic; the point is that we should enter into contact with our own deceased ones. In some cases one will experience having a sort of kinship with people who have passed away but are not of the same line of family. This feeling of kinship can be sought in people's profession,

interest, astrological influences and many other factors, in addition to one's spiritual elders, who can be viewed as an extended family. Regarding kinship by trade or profession, let us offer a couple of examples. A man devoting himself to martial arts will naturally feel a relationship to the dead masters in his lineage. Sometimes it might be good to include such persons in ones commemoration in front of ones shrine. If someone now finds their thoughts to drift toward the commemoration of saints as we find in the Catholic Church they are not mistaken. The Doctors and Saints of the Catholic Church are in every way the true lineage of the Church. The Holy St. Peter, the Rock of the Church, is said to rest his bones under the floor in the center of Church of St. Peter, close to the altar. When bishops are ordained in Rome they place their heads on the floor under which St. Peters bones rest, and by prayer and oil a connection is forged with him who is first of the long line of Dead Ones overseeing the Church. Another example could be a women initiated into Gardnerian Wicca. Wicca is a quite fresh line of initiatic wisdom, but it still has its ancestors. The Wiccan should accordingly meditate upon whether she should include Gerald Gardner in her commemoration of Ancestors. The Dead Ones are there, it is just our awareness that has been distorted. By becoming aware again we take the first step on the path towards understanding the fundamental basis of Kiumbanda.

The Guise of Death in the Wild Hunt

As will be made clear within the pages of this treatise, Kiumbanda is more rooted in streams of European witchcraft than most people are aware of. It seems that the lovely Lady Pomba Gira has a dual origin: the Clan of Witches from Evora and a purely African source. Let us look briefly at an interesting phenomena we find within the Wise-craft of Europe at this point. In the Craft of the Wise as we know it from many streams and also from folktales and folkloric studies we find "The Wild Hunt". Usually it is described as a fixed point in time and space where the dimensions between the other side and this side are flung open and spirits from the other side ride close to earth, if not within the earth. The most auspicious time in the western world is the twelve nights of the Yuletide, due to the great cosmic turns important for the changing of the seasons of our planet. It is a time of upheaval where the longest night and the shortest day meet at the time of winter solstice. One of the more useful and clear studies on the significance of the Time of Turning Seasons and Misrule is Nigel Jackson's Masks of Misrule. Some useful material can also be found in Carlo Ginzburgs Ecstasies: Deciphering the Witches' Sabbath as well

as in Early Modern European Witchcraft by Ankarloo and Henningsen. However, the mystical ride of wild hordes of spirits, phenomena like the dance macabre and the warding off of spirit possession at the night of All Hallows by joining in the masquerade are remnants of practices and beliefs we have lost important parts of. Quite often the significance of these tides of spirit intersection is referred to as moments where the powers of the initiatrix are present, a special time for those who seek the forgotten wisdom. Much has indeed become forgotten with the passing of ages. We rarely delve deeper into these junctures of extreme power, aside of their capacity as an initiatrix. At the root of all this we find Gods and Death blended with primordial power in many shapes and guises both known and unknown. It is this conglomerate we should seek to understand and Death is always the part that is withholding the larger part of the unsolved mystery, serving as the master key itself. Let us take a couple of examples: Frau Holt or Dame Holda or the Norse Huldra who are famous for their wild rides, during which they capture careless people and twist the vision and mind of those they set their eyes on. Their ride was shrouded in fear, for its sinister reputation and connection with the Guardian of the Mount Venus. For the Wise Folk we can assume it was considered a chance to enter into deeper understanding of the mystery within; by courage and will this mystery could be penetrated. Probably the insight which the people that deliberately entered into the initiatrix of the Wild Hunt gained was a deeper understanding of that Otherness we fear, Otherness where Death is the unavoidable portal and a restless key.

If we turn our attention to the thought of Robert Cochrane we find the same deep realization of Death being the portal to that Otherness which carries the power of the Hidden Initiator. Cochrane used the symbol of the Castle resting at the other side of the river as well as the Rose and the Grave as metaphors for what he discovered during his tutoring by the Goddess of Love in her guise as Sorrow Herself. Spare's fascination with Thanateros, or the fusion of Thanatos or Death and Eros, is a point going much deeper into the Truth of the Otherness than first meets the eye. It is my impression that most people place their focus on the Eros part and thus on the more vulgar sense. Forbidden practices of sexual magic and bad counseling related to this difficult path of realization are more often the rule than the exception. Eros is of grave importance and a subject that will be discussed in more depth in chapter five of this book. Spare used orgia as the image carrying his understanding and in the orgy he found the wild hunt, the intersection of Death with Life; this we can see for instance in his formulae of the death posture and his sublime artworks. These are just a few points worth noting in our attempt to understand

Death. In many ways the knowledge is still available, but eclipsed by intellectualization and the creation of certain distance to that which we can touch and feel. We use meditation and other tools to connect with that otherness carrying the mysteries. But rarely do we have the key forged by the Boneherd himself. We see the image, but grasp only the metaphor, because it cannot possibly be so true, this image of a skeleton forging the key in the fire that never quenches its heat! In some streams of Traditional Craft and Stregoneria we find, however, a deep awareness of the Dead Witches of the Land, an awareness that is similar to the one we find in Kiumbanda. But to those who are aware we need say nothing, because they have already discovered that in the grave and amidst the bones of the Old Witches of the Land lies the Key. Let us now turn our attention to the possible origin of Kiumbanda.

Some myths about origin

The myths about the beginning of Kiumbanda are many. I will present the most plausible one. I find this theory credible because similar ideas are found in Pethro Voudon and Palo Mayombe, traditions said to have originated in the same area as Kiumbanda. The common origin is found amongst the Bantus in the lower western Africa. Certainly the mode of worship is quite different between the Bantus and Bantu Ewe in Congo and their neighboring tribes in Angola, than what resulted during the Diaspora, but it is the developments in the Diaspora that will be important in this context. The Tradition itself caught colour and elements from the land it grew on. It seems that many terms connected to the Cult of Kiumbanda have a Bantu origin, from the language known as "kikongo".

The same is true of Palo Mayombe. In Brazil we find the cult known as Umbanda: the word sounds similar if not equal to the Bantu term mbanda/kiMbanda. This term signifies the ability to cure. Furthermore, there is the term kimbanda, signifying the ability to communicate with the otherness, but also the term kiumbanda, which is a term used in Cuban Palo Mayombe referring to the work of the Skull. The interpretation of the meaning of the terms is varied and we cannot be sure whether this is the correct use of this terms. However, this is the way these terms have been used in the Cult of Kiumbanda and Umbanda in Brazil. They also convey the essence of what is important in the Cult of Kiumbanda, the communicative element and its relation to the workings of the Skull or Skeleton.

The first deified ancestor related to that which in time became known as Kimbanda or Kiumbanda is said to be a Congo king, the manikongo that received the name Tata Akongo. During the period of the slavery and commerce with the Portuguese this Tata Akongo was said to accept Catholic baptism and thus syncretism occurred between the local gods and spirits named Nkisi, and the catholic saints. This conversion resulted in rebellion and great opposition from those priests and worshippers that insisted on continuing the veneration of the old deities. These rebellious groupings called them selves for Bagandas or Baluandas and claimed to belong to the Devil. These groups conquered vast areas of Congo and Angola and established several kingdoms that in the eyes of the newly converted king were considered heretical. However, in time the king decided to join forces with the rebellious groups and thus reclaim the lost faith. However, many slaves were brought to Brazil in the 16th and 17th Century and they were from both groupings, the rebellious ones than belonged to the Devil and those who believed in Jesus Christ. In Brazil the Congolese people found mutual resonance with the Tupi speaking Indians of Brazil, exchanging sorcerous secrets and partaking in each others heritage. Thus we find the cult of Caboclos (Indians) and Preto Velhos (Old Blacks) related to Umbanda, Kimbanda and Candomblé.

The separation between Umbanda and Kimbanda is still very clear. Even if many practitioners advocate working with both hands to maintain a balance between powers, the common advice is still that one should be careful not to work too much with Kimbanda, as one is dealing with evil and less developed forces than what is the case with Umbanda. The pantheon we find in Kimbanda was in the beginning of its formation centered around Nkisi, but due to its involvement with Candomblé many deities disappeared and the cult is usually assembled around the spirit known as Exu. This has caused a lot of confusion, because we find that they also have a similar deity in Santeria and Ifá. The Exu of the cult of Kiumbanda is not the same deity found in the Tradition of Ifá. On the contrary, it seems that the histories stating that the spirits of Congo came with the Tatas (priests) and Yayas (priestesses) of the Congo faith in the form of Ngangas are most accurate. Nganga is a term that can mean 'a pot of medicine' or refer to the priest himself. Either way, we are speaking about either the priest or his spirit, which according to the awareness we already have discussed in relation to Death would also contain a reference to the souls of dead priests and priestesses of this cult. Another term connected to the practice of Kiumbanda is Makumba or mkiumba that I have seen translated as 'spirits of the night'. This makes sense, since in

Kiumbanda most works are done in the nighttime. It also relates to the mystical point of ingress of the "other side". All these terms we have used here are found both within Kiumbanda and Palo Mayombe and also the form of Candomblé said to be of an Angolan origin.

Oppression and rebellion against abuse of power, whether religiously or materialistically motivated, seem to have been the case both amongst the kikongo speaking people and also in Haiti. The birth of the Pethro family of Loas in Haitian Voudon is said to be born of rebellion and battle. A common opinion on the origin of this family of hot and dark Loa is that it has its origin in the slave rebellion in 1757, leaded by Francois Makandal. In Voudon we find a famous term zombi. This term probably

has a kikongo root which is technically
In Haiti, according
given in Ross
nsambi means 'spirit'.
So, the original
word is kept and
In Haitian Voudon
of spirits considered
dangerous, lustful
good guides, funny



in the term nsambi,
a reference to god.
to the information
Heaven's book,
of a dead person'.
meaning is lost, the
given a new content.
we also find a family
to be earthbound,
and at the same time
and helpful. These

spirits are known as the Ghuedes. There are far too many similarities between this class of spirits and what we find in the cult of Kiumbanda for it to be a coincidence. When we note there is also a form of Haitian Palo Mayombe, the picture seems to add up concerning their possible common root. Nothing can be said with absolute certainty regarding the historical tracings of Kiumbanda. History is a discipline where we reconstruct the past according to the facts and information we have at hand. As new facts and information appears we may have to change the opinions we have. According to the information that I have been able to gather the picture now laid before us seems to be just as plausible as any.

We now need to return to the concept of Nganga. The Nganga is used both as a word describing the 'pot of medicine' of the priest as well as the priest himself. The Nganga has been suggested, by several of my informants, to be the origin of the Cult of Kiumbanda in Brazil. The Nganga in Palo Mayome refers to the pot of medicine also known as a Prenda or treasure. The Nganga is a physical reconstruction of a domain already in existence in the world, like the ocean, the river, mountain or principles, like fire, war etc. The 'pot of medicine' is then created according to this

given natural resonance. This part can be said to partake of the domain of a given nkisi or spirit, like for instance the spirit of the Cemetery that is known in Palo Mayombe by the name Coballende. A spirit pertaining to this domain, but also the spirit of the Dead Ones then constructs a world upon this energetic manifestation under the guidance of that spirit. An important part of the construction of the Nganga is related to making a pact with the soul of a dead person, usually referred to with the term egun. This spirit is considered the guiding spirit and it is accordingly of grave importance to cultivate the relationship with the egun. If the spirit of the dead one, the egun, is not cooperating the Nganga will be just a useless collection of materials. If this is the root of the Cult of Kiumbanda it means that Kiumbanda is born of the same principles as we find in Palo Mayombe and that Kiumbanda is basically a Cult of Death, which with the advent of Pomba Gira became infused with European witchcraft.

Exu – the Lord of Kiumbanda

A source for much confusion and misunderstanding is found in Exu. As already mentioned Exu is not the same deity as the Eshu Elegua and Èṣú we find in Santeria and Ifá. The Exu of Kiumbanda is a spirit probably born by a similar womb that gave Voudon their Ghuedes. In general they are the eguns of past priests and priestesses of the diasporic Congolese faiths as well as the eguns of witches and sorcerers that displayed a certain kind of affinity with the lifeblood of this cult. This will be further elaborated on in chapter three. One suggestion to the cause of this confusion can be found by looking at what happened when western eyes looked into Yoruba culture and how they understood Èṣú. In essence this fiery deity, so important for the dynamics of Ifá, was demonized immediately and in Èṣú they saw the Devil. Seeing this in contrast to the Congolese rebellion, where they actively advocated residing on the side of the Devil, we can have a faint idea of how this happened. The Yoruba Èṣú is considered to be the taskmaster of the gods, the friend of man and more importantly the deity taking your prayers to God, so that they can be answered. We find the same elements, to some degree, in the Kiumbanda Exu. This point is interesting enough to justify returning to it in due course.

The Yoruba Èṣú is a deity you must treat with great respect: no foul language is accepted and his intervention is crucial in the Cult of Ifá. The Exu of Kiumbanda are generally vulgar, displaying a great appetite for strong drinks, tobacco and sexual topics in conversations. These preferences are recognized as pertaining to earthbound spirits and

commonly to eguns, as well as the Ghuedes in Voudon. Even this short consideration of their preferences shows a great dissimilarity they have with each other; therefore they cannot be the one and the same. There are many other differences too, but the intention is not to make a comparative study, but just making clear that Èṣú and Exu are not the same deity.

Another interesting field of study we will leave out is the curious phenomena we find in Santeria and Cuban Ifá. There we find a minimum of 101 different paths of Èṣú and many of them with a deep connection with Death in the form of pacts. They however refer to Èṣú as Eshu Elegbara or Esu Elegba. One can get the impression that Èṣú is an active spirit that sees nothing wrong in lending his name and power to a variety of manifestations, this phenomena would however be proper to his nature, as the principle of movement and transformation. These points are mentioned in order not to confuse Exu with any other spirit or deity based on the similarity of name. In this work the focus will be on the Brazilian cult of Exu and Pomba Gira. It is now time to enter deeper into the understanding of Exu and his many masks.

Chapter Two – The Masks of the Devil

How Kiumbanda became associated with Umbanda or the Orixá cult is a question that creates a variety of responses. As we saw in the previous chapter, the confusion between Èsù and Exu has to some extent been explained. The association with the cult of Exu related to the spiritist practices of Umbanda hint towards another source of explanation and clarification. To understand this synthesis we need to embrace both modern Augustinian theology as developed by, for instance, Gregory of Rimini and Allan Kardec's teachings. Allan Kardec is commonly known as the father of spiritism. At the center of spiritism lies a firm belief in afterlife and the communicativeness of departed ancestors. Equally firm is the belief that in death we go through some sort of evolution toward light. This means that the spiritist orientation is Christian in essence, with an emphasis on the sinful state of humankind and the need for evolution also in the afterlife. Death does not pay for one's sins. This dualist stance will of course bring us to a domain where good and evil fight, where one force pulls down and the other pulls up. While agreeing that man has impulses that can bring him down, the planetary lower octaves that are turned towards opposition, it might not be very useful for our study to embrace anything else than the platonic idea of 'the union of same and other', which will be much more to be the point in our study. However, we need to deeper at the issues we have been discussing, in order to pave a way toward a more unified understanding of the role of Exu in Life, World and Creation.

Allan Kardec and the origin and development of Umbanda

When Allan Kardec and his book *The Book of Spirits* appeared in Brazil in 1858 it found a good ground to rest on. There was a spiritistically oriented theosophical-homeopathic movement established in Brazil as early as 1818, led by minister José Bonifácio de Andrada. José Bonifácio was a Master Mason, fluent in twelve languages and the most influential cause of Brazil's independence. Emperor Don Pedro I is reputed to have missed the whole independence due to a heavy diarrhea, while Bonifácio was putting the pieces together. He also was the man behind the abolishment of slavery. He was however exiled in 1823 to France but returned in 1829.

This resulted in Bonifácio creating stronger ties with the growing interest at spiritism in France. The impact left by Bonifácio made the ground ready for the slogan ‘God, Christ and Charity’ among the many homeopathic doctors sharing a common interest in spiritism. Just before Kardec’s influential book appeared, the ideas of Andrew Jackson Davies and his *The Principles of Nature, Her Divine Revelation* that were especially influential. When Kardec’s book appeared it became a rapid success and new Kardecist centers opened equally fast. The basic tenets of Kardec’s philosophy were a Christian oriented moral philosophy where charity was the focus. As most people know spiritism had as the goal communication with the dead in what was called a séance. The Book of Spirits was a compilation of answers to questions posed to the dead. The book gave answers on most existential dilemmas people suffered from and opened a window to the enigmatic afterlife. The foundation of this philosophy has its basis in man being a spiritual being, the body simply serving as a vessel for the spirit. The spirit has also a semi-material texture the personality is located, so in a way this semi-material part of our spirit body, called perispirit, is the element that makes communication possible. When the body falls away in death the spirit lives on in its semi-material condition. The personality one had while being in the physical vessel lives on in this condition. Usually the perispirit is not visible, but it can be perceived in the right circumstances. The purpose of life on earth is to present us with a series of ordeals the spirit needs to pass through until it achieves moral perfection. Consequently we find the belief in reincarnation and past lives crucial for our evolution and moral growth. There is also a hierarchy of spirits that is constructed by allegory. This means that a good man will turn into a good spirit and an evil man into an evil spirit. The classes Kardec operated with were superior, medium, inferior and evil. The evil needed to evolve into a superior state of spirit. The superior spirits are considered to follow the example of Jesus Christ, advocating good action and benevolence. The recommendation is that all of us should make ourselves as useful in society as possible. In the afterlife nothing is hidden and we need to account for all our shortcomings and acts of evil by going through ordeals that elevate our moral sense. Especially the focus on charity appealed to people. Even today in the Terreiros or temples of Umbanda, there is no charge for their spiritual services, as is also the case in the many Spiritist Centers around the country. There is of course also the emphasis on mediumship in the Kardecist centers, a heritage that was continued when Umbanda was born in the 1920s. It also influenced Candomblé, the Brazilian expression of Orixá worship.

Umbanda was born in a Kardecist climate. Since the possibility of spirit communication had been established, some people wanted to use these tools to speak with other forms of spirits, an idea the Christian-

based Kardecists rejected violently. It was the man Zélio de Moraes in Rio de Janeiro who is ascribed with the honor of birthing Umbanda. In a session he received a spirit that had followed him since he was a young man. This spirit was not an ancestor by blood, but an Indian or caboclo, which is the usual term for this class of spirits. This caboclo said he was Caboclo das Sete Encruzilhadas (Caboclo of the Seven Crossroads) and the spirit-guide of Moraes. From this date on, in 1920, a movement that advocated trafficking with different types of spirits began to grow. The orientation changed; the spirit-guide became the center of the cult and this created a similarity of structure, yet with a variety of practices, even though all houses of Umbanda acknowledged the importance of cultivating one's mediumistic abilities and being motivated by kindness and charity: the moral and philosophical foundation of Kardec was very much intact still. This new movement was not looked upon kindly by the government and much work needed to be done in the night, which created only more fear and paranoia with the police. The term macumba as referring to all kinds of spellwork and satanic based magic was conceived. It is here in the cradle of Umbanda we find the roots of Quimbanda. These first conclaves of umbandistas were primarily of two kind. Either they focused the cult on hard drinking, tobacco, snake-worship, blood sacrifice and ecstasy or they rejected these tools in favor of a more serene way of cultivating their spirits. In the more ecstatic grouping we find a great amount of impulse from the Bantus, by racial heritage. McGregor says in his study that the Bantus were more drawn to Umbanda since their theogony was quite similar to the central ideas in Umbanda; trance states, possession and incorporation of spirits was an important art of the Bantu Ewe cult. We also find the importance placed on Death and departed ancestors. It is the same people, the Bantus, who inspired the Palo Mayombe cult in Cuba.

But there is more to this mix than the Bantu influence, spiritism, veneration and channeling of the spirits native to Brazil. We also have the witches and heretics, wizards and criminals who were exiled from Portugal to Brazil. There is especially the study made by Gilberto Freyr in 1933 we should take notice of. In his book *The Masters and The Slaves* he speaks about the development of Brazilian culture. The Portuguese who came to Brazil considered sorcery, black magic and sexual magic to be an African phenomena. But as the records received by the Holy Office in Brazil show, there came a host of people exiled by the Inquisition, basically on the grounds of various evil-doings, witchcraft and satanic pacts. The African sorcerers and the exiled witches probably found much common ground and a mutual exchange of information took place, which will become apparent in the chapter on *The Devil's Lover* where we will

go deeper into the archives of the Holy Office in Portugal and Spain. We can offer only two rather famous examples here, both of Portuguese women exiled to Brazil. One of them was Antonia Fernandes, known as Nobrega, who claimed to have been taught her witchcraft by the Devil. Another one, Maria Gonçalves, a notorious necromancer also claimed allegiance with Satan, even after being exiled. It seems a massive amount of the satanically biased witchcraft came over to Brazil and found resonance with the Bantu sorcerers and thus gave rise to the uniquely Brazilian form of witchcraft known as Kimbanda, Quimbanda or Kiumbanda. Considering the many meanings attached to this linguistic root of Kimbanda, the word itself probably carried many meanings. Maybe the word quite simply referred to someone who was well versed in the ritual practices of the Bantus, as with the word Nganga, which can mean both the spirit vessel and the priest itself. As we saw in the previous chapter, the word can also mean other things. In other words, the meaning is quite uncertain, but the point is that Kiumbanda became more and more associated with Back Magic and related to the deity known as Exu and the female deity known as Pomba Gira. How Exu became associated with Kiumbanda is probably by analogy as well. There were already Yoruba people in Brazil and the Cult of Orixa was widespread. The very often misunderstood and complex Orixa, Èsù, probably became the iconic and functional model for the Kiumbanda Exu. Èsù's reputation amongst missionaries visiting Yorubaland was that Èsù was simply the Devil. In Catholic Brazil the tendency of seeing Èsù as the Christian Devil continued. The witches of Portugal and the sorcerers of Congo found a deity they could unite around and thus the Yoruba Èsù became the icon for the protective deity of the sorcerers. In a way, we can say that Èsù lent willingly his reputation, name and icon to the cult. But the fact remains that the Exu we find in Kiumbanda is quite different than the Yoruba Èsù. Even if there is a great tendency of mixing the planes here, even amongst practitioners, we should state firmly that Èsù and Exu are not the same. There are the differences of culture, liturgy and preferences for offerings. Some offerings given to Exu are absolute taboo for Èsù. We should instead accept and embrace Exu as the God of Brazilian witchcraft, a hideous mix of spiritism, Satanism, witchcraft and African sorcery and wisdom, and leave Èsù amongst the Orixa where he belongs. The question now remains: is Exu really the Devil? We find two trains of thought in the revival of Kimbanda, which is still ongoing. One takes on the satanic attitude and the other denies Exu's diabolic being. I would say both are wrong. Exu is the Devil: the problem is that we do not seem to understand the Devil. We should therefore look deeper into the Devil's Masquerade in our search.

Umbanda – and the Magnificent Seven

We have seen that Umbanda had a tremendous influence on Brazilian spirituality and religious life. And we need to go a bit deeper into the beliefs of Umbanda itself to understand the confusion surrounding Exu and how he became associated with the Devil in today's iconography. Umbanda is a form of worship centered around the deity, which the presiding father of the terreiro has received (i.e. channeled) and the rules and orders of the terreiro are influenced by this deity. The growth of Umbanda managed to absorb many different deities within its fold. Different classes of eguns were incorporated, such as dead marinheiros (sailors and seamen) and encantados (those taken away in nature) and boiadeiros (cowboys). So the classes of death grew and at some point the need arose to structure these herds of Eguns. A separation into lines became the norm. These lines came to be understood as controlled by certain Orixá. The various Orixá cults in the Diaspora have always been subject to syncretization with Catholicism, not only as a consequence of persecution and slavery, but also due to the similarities in the theological structure. Accordingly, it was not difficult to see in the Saints, the holy dead, mirror image of the Orixas and their attributes. The cult of the Orixá was originally cultivated in what is known as Candomblé in Brazil, and it is from Candomblé Umbanda adopted Orixá. They became associated as the rulers of the lines of spirits in Umbanda probably because their association with Saints, but also because the cult of the Orixá was a cult indigenous to Brazil. Therefore, by adopting also this pantheon, a fusion of all spirits of this land under the southern cross could be made reality. Quite soon, it became necessary to concretize the rules of Umbanda in order to achieve some degree of unity. We should probably say 'unity in diversity', in itself quite impressive. This was probably made possible because the ideals of charity and good will that lie in the cradle of Umbandas birth. During the '50s and '60s when Umbanda became more solidified, a separation between 'high' and 'low' Umbanda became more and more distinct. The 'low' Umbanda was still accepted but it was increasingly considered a barbaric form for worship, a necessary evil that one needed to be involved with, since one did a charitable and good work for the perverse spirits on the other side and helped them in their evolution. Bad spirits, like Exu or Bongbongira were considered to be rude, unpredictable, bloodthirsty and ambivalent. They were accordingly in need of evolution toward the light. By cultivating these spirits one did them a favor, but any use of these spirits' favors was considered dangerous and meddling with the Black Arts. The Black Arts

are generally disapproved off in most terreiros of Umbanda, while practices more akin to natural magic are considered in good ways. McGregor tells of the growth of Umbanda that by the beginning of the '60s there were 25.000 members of Umbanda in only three of Brazil's states (Rio de Janeiro, Minas Gerais and Guanabara) and it was rapidly growing. During the oppression of the '70s, Candomblé became a sort of frontier for the many black pride movements in Brazil. Here we probably find the answer as to how the deity of Congo, originally called Bongbongira became associated with Èsú and how Exu and Pomba Gira became solidly planted within the religious environment of Brazil. Since these deities were considered 'low' among the Umbandistas, the black movement of course absorbed them within its fold where everything became 'Orixafied', also the 'Congo Exu'. The '70s were a time when Pai and Mãe de Santos (Father and Mother of Saints) were made at the speed of baking bread, according to Carlos de Oxossi, an elderly Pai de Santo who followed the explosion in the '70s. This resulted in a great amount of fresh Babalorixas and Iyalorixas with limited knowledge and understanding, who began to mix and blend bits and pieces of whatever could fit in the image. What did not fit was in many cases forced to fit. In our days, there is still a deep difference between the more traditional, old houses of Candomblé and those lacking tradition, which were to a large extent those houses, which came into being in the '70s. One of the many consequences was that Exu and Èsú now became assimilated with each other. In one regard this makes perfectly sense. Èsú thrives upon revolution and change. This is a fundamental and strong feature of his character, being and function. That Èsú found it proper to lend his name to this class of spirits is quite understandable in light of the rebellious history of transformation and change that resulted in this (con)fusion concerning Exu and Èsú.

Umbanda separates its spirits into seven lines, or more properly class of spirits, headed by an Orixá and his or her syncretically aligned Christian figure. In what came to be the dark mirror of Umbanda, Quimbanda, we also find seven lines of spirits, but they are usually referred to as Legions, in order to strengthen the infernal connotation of this path of the Art. The Seven lines of Umbanda are subject to some variation, especially the seventh line ruled by Omolu, the Lord of the Graveyard, connected to Saturn and the class of spirits related to Quimbanda. In Umbanda theogony this sphere of existence seems to be hard to embrace and understand as anything other than spirits in need of elevation. This is probably a heritage of Kardec, who had no place for spirits dwelling in the realms experienced to be far away from the light. Many attempts have been done to transform this line of spirits, to make it more proper, in the

light of spiritual evolution being central. One of these attempts has been to subject the lines to the rulership of St. Cyprian and let the line represent all kind of African derived faiths. Some say that the line should be under the rulership of St. John the Baptist. Let us see how one of many possible organizations of the seven lines looks like:

The First Line is ruled by Orixá Oxalá, usually syncretized with Jesus Christ himself. Other Saints finding their place in this line is St. Anthony, St. Catherine, St. Cosme, St. Damian and St. Franz of Assisi. This line is recognized by its spiritual purity, the colors of Oxalá being white and his day Sunday. Sometimes he is also associated with Apollo.

The Second Line is ruled by Orixá Yemanjá, also known as Nossa Senhora de Aparecida or Our Lady of Glory. Yemanjá's domain are the salty waters and oceans. In her fold we find other Orixas too, like Nananuluku who is syncretized with Mary Magdalene; Indians and sailors who died in the Ocean, Undines, Mermaids, and lines within lines due to the many different Eguns in this line. For instance the dead Indians (caboclos) are ruled by Yara, those who died in the ocean are ruled by Indaiá and the dead sailors are ruled by Tarimá and we even have room for Calunga, which means little cemetery (for those who died in water). The word is of Congo origin and is used in Palo Mayombe today, carrying the same meaning. Symbolic representation for spirits of this line are all things related to water, the compass and instruments for measuring the stars of the sky. The colors white, crystal and blue. The line is symbolized by the moon.

The Third Line is ruled by Orixá Ogum whose saintly image is found in St. George, and to some lesser extent in St. Anthony. Ogum is the spirit of iron and warfare, a mighty protector who is symbolized with weapons, usually represented by the colors red and green. Ogum has seven legions under him, connected to sites of nature and African tribes, like Ogum Beira Mar is the Ogum of the seashore. Ogum Yara presides over the rivers and Ogum Nagô is the protector of the tribe with the same name. Ogum is also said to be the guardian of Exu and often one see a form of Ogum guarding the representation of Exu. This line is connected to Mars.

The Fourth line is ruled by Oxóssi or St. Sebastian. Oxossi is the god of the hunt whose colors are white and green. As a great hunter carrying the bow and arrow as his symbol he is naturally connected to Caboclos, the native Indians of Brazil. The founding spirit of Umbanda, Caboclo das Sete Encruzilhadas is to be found in this line. The more interesting native spirits in this line is Jurema, who has a entire cult

connected to her related to the folk magic practices of the forest dwellers. Another spirit is Caboclo Cobra-Coral who is doing powerful magic using this most poisonous snake in his work. The cult of Jurema is connected to the use of ethnogens as well, utilizing the bark of a tree known as Jurema in their ceremonies which are mildly hypnotic.

The fifth line is ruled by the Orixa of Fire and Thunder, Xangó, who is syncretized with St. James and sometimes with Sta. Barbara. His colours are purple, red and white. He is symbolized with the meteorite and the double ax. We find St. John the Baptist in this line and also St. Peter. We also find his wife Yansan ruling one of the seven lines in this class ruled by Xangó and we find Caboclos ruling most of the others. To place St. John the Baptist and St. Peter in this solar and Jupiterian realm is another correspondence that are met with some discussion and divergent opinions. As already commented, some people want to place St. John the Baptist in the last line.

The sixth line belongs to Orixa Oxum, deity of fresh water, sweetness, seduction and Love. Her planet is rightly Venus and her saintly image Sta. Catherine.

The seventh line is usually ascribed the rulership of Omolu, the Lord of the Graveyard. This line is sometimes referred to as the Line of Souls due to the power of life and death given to the spirits in this line. The planet ascribed to this line is Saturn and the saint is Lazarus. The conflict in regard this line is so great that everything from Jesus Christ to Lucifer has been considered to be the ruler for the seventh line. Since this line also contains Exu we can find the confusion and disagreement to be quite understandable. We should also mention here that Omolu usually are said to be the same as Obaluwaye due to their common hot temper and relationship with hot earth. This is in fact not true. They are not the same. Omolu is actually a deity from the Ibo tribe in Nigeria and since the Yoruba tribe, also in Nigeria, has a deity with similar features, called Obaluwaye there is often to see the mistake of thinking they are one and the same. The same issue is found with Osumare that in some Umbanda houses are seen to reside in the sixth line as a bisexual deity related to Oxum (his Brazilian name being Oxu-mare). Also this is erroneous, since even Osumare originally came from Ibo, but this deity was incorporated amongst the Orixas of the Yorubas, unlike Omolu, that were fused together in Brazilian Candomblé.

Lourenço Braga for instance gives a different selection on the lines and separates them according to angels ruled by St. Michael. So we will find that Anael in his quality of Neptune will rule the line of enchantments. Orifiel, will rule the minerals kingdom presiding over the mysteries of Xango. Gabriel, by being the Angel of Moon will naturally rule waters and Yemanja, even if he is given the domain of Venus by Braga, he also places St. John the Baptist in this line. Jesus will be related to the Line of Souls and Oxala as the angel of Jupiter. The angel Rafael who is given Uranus will be related to the line of the Orient and wisdom. Mercurial Zadkiel will be related to Oxossi and the vegetal kingdom while Samael by his Marsian dominance will rule over Ogums line. Further he is separating the angels into the rulerhip of the seven continents, affixing seven saints to head legions as he is also doing with the Caboclos. There is a seemingly endless organization of lines and legions, classes and spirits, saints and eguns. Not surprisingly we find that the same seven fold division is found also in the classification of Quimbanda spirits. Also here we find many variations, but one of the more encountered separations are as follows and this line will be commented upon more in depth in the fifth chapter.

Linha Malei is headed by Exu Rei (King Exu). This line is considered to be very pure and consist of only Exus that often can cause disturbance, fights, misery and impotence. The Exus of this line are often depicted with trident and sword. Some call this line a red line.

Linha Nagô headed by Exu Gereré. This line is said to be Congolese and consist of many dead priests and priestesses of the Congo faith. However, the name of the line – Nagô - suggest that the origin is more Nigerian. The nature of the line is however are in tune with Congo practice than Yoruba practice.

Linha Caboclos Quimbandeiros is headed by Exu Pantera Negra. This line is ruled by Exu Black Panther and consist mainly of dead Indians who were reputed sorcerers. In some cases it is understood to be a line of American Indians and are generally considered to be very ruthless these spirits.

Linha Mista is headed by Exu das Campinas. Exu of the many fields take the eguns of any nationality into his fold, especially those with the power of provoking incurable illness.

Linha das Almas headed by Exu Omulu. These spirits are given demonic features, with their long ears and horns and are ascribed to the cemetery. These spirits are the intermediaries between life and death and commands great respect.

Linha dos Cemitérios is headed by Exu Caveira. We could also call this line the line of Skeletons and this is another class feared and respected. They have the ability to heal and also give diseases of the brain and blood that are virtually impossible to heal.

Linha Mossurubi headed by Exu Kaminaloã. These spirits have a tribal look with their facial painting and piercings. They are usually employed for use in the Black Arts, and especially mental disorder and insanity is in their domain. They have many features in common with the spirits of the mixed line (Linha Mista).

Seven is a number of great importance which is reflected in the seven lines, with seven legions in each line both in Umbanda and Quimbanda. And seven is indeed an important number. It is the combination of 3 and 4 the union of the female and male principle that find its shape in the piscia veschi the geometrical fish made by two intersecting circles whose diameter is constructed upon the number seven. There are seven notes in the musical scale, seven archangels, seven apocalyptic seals, seven wonder's, seven continents and Salomon used seven years to build the temple. We also have the seven stars and their constellations.

The Lord of Mystery and Intersections.

It seems that Quimbanda has been subject to a tendency similar to the spirit of revival these days, where more diabolic approaches are applied and also approaches done by western occultists, especially rooted in thelema. How forfeited such approach is will hopefully be evident by the end of this grammar. In Brazil the main tendency seem to be to view Exu either as a devilish figure in need of evolution towards the light or as a satanic being in the sense of being perverse and corrupted. But, no matter what approach taken, there is a common consensus that these spirits are wise and capable of helping man with their everyday problems. Exu comes in many shapes and forms speaking of his prominence in all nature. At virtually all sites of nature, in all nocturnal beings and all nocturnal actions and everything mysterious we find Exu. In the hard liquor, in the drops of fire and at the trunk of trees we find Exu. In the velvet fabric, in the mud of the river, in the forest and as the spirit ally of the bat we also find him. In the streets and crossroads, the cemetery and the black stone we find these intriguing deities known as Exu and Pomba Gira. Usually Exu is representing the instability of these sites in the nature or of the site he

or she is associated with. Exu Tranca Ruas is associated with the streets and his ambivalent nature can be demonstrated by him being responsible both to agitate fights in the streets as well as protecting the entrance of the house against thieves and violence. Exu Pimenta can both heal you as well as poison you with his herbal potions. Pomba Gira can lead you to a perfect lover as well as lead you into the perfect sexual assault. It is this ambivalence that has given these deities their reputation of being evil and related to the devil. Certainly this ambivalence and this challenging attitude easily find its reflection in Jehova's adversary and given the Christian orientation of the cultural soil of these spirits the diabolic label easily gets attached to them. We do not seem to understand anymore how useful and how dependent we are of this force of disruption and resistance. We do not see the importance of our darker sides as Odin saw his need for Loke, his disruptive blood brother of fire and change. Instead there is a tendency to degrade these impulses and the spirits associated with those parts of human nature we consider as improper, impure or against the grain. The idea of unity has been lost. Oppositions need to stand apart in our mind, given that we have embraced dualism to such an extent that the role and function of the devil as an accuser and a challenger aiming towards transformation has been lost in a havoc of diabolic profanity. Maybe by turning to the 6th Century and look at the medieval times we can understand better what happened with the devil's position after his "fall from grace".

The Order of Dragovitscha and the role of the Devil

In a sixth Century mosaic in Ravenna we encounter an interesting imagery. Christ seated between the Devil and the Good Angel. Christ is giving the sheep's to the Good angel and the goats to the Devil. Both the Devil and the Good angel are depicted with the halo, just like Christ himself, signifying a mutual divine status. The main point of difference is the colors. The Devil is depicted in dark blue and the Good Angel in scarlet red. The dark blue hue signifies the terrestrial or material domain and the blood red color signifies the divine flame or pure spirit. The interesting point is their mutual connection with divinity and Christ seated between them, all of them in their holiness.

Turning to the philosophers of the via negativa such as Origen and Dionysus can maybe reveal a key to this theological dilemma. The via negativa is concerned with the hidden god, the veils of mystery and the difficulties we are confronted with in understanding the godhead. Dionysus said that the path towards the godhead was a gradual clearing

of the darkness, but still the mystery would be clouded in unknowing. "To understand is to know, to know is to know that we do not know", Dionysus said. To grasp the unknowing and start the process towards knowing we need to struggle against pathé, which means our confused and ambivalent emotions and passions and reach the stage called apatheia or a calm mind in the spiritual sense. Only by this we can reach eiréné (the peaceful and divine condition) and become as gods. The term pathé is interesting in this regard. It is a natural condition we need to overcome in order to become as gods. In this term we find both ambivalence and the struggle of opposing forces within the Seeker himself. Without pathé we can not start the path of knowledge and realize our divinity. The Fallen Ones is usually understood to be morally ambivalent, a feature they have in common with the Greek daimons and the Arabic jinns. The demonologist Psellos demonstrated an occupation with the classification of the empyrean and infernal classes of spirits. He pointed out not only the ambivalent nature of the infernal legions, but also the way they work. He said that demons act directly upon our senses by provoking phantastikos or images and by this influence they can influence indirectly nous, or mind. Socrates ascribed his ability of thinking and reasoning to the work of his daimon, the word that later became "demon" in its reference to hostile spirits related to the four elements, especially air. Jeffrey Russell in his book on Lucifer recounts a heresy that we should look closer at, the Bogomil heresy. This heresy was presented by a Bulgarian man by the name Bogomil, meaning "beloved of god" in 950. During the 12th Century the Bogomil heresy was separated into two slightly different strands of thinking, one dualist stance what took the name The Order of Dragovitsa and the less dualistic one, The Order of Bulgaria. Central for this heresy was its demonology that indicated a varied influence both in regard to sources of thinkers as well as culture. Shortly their demonology said that Satanael was the elder brother of Jesus Christ. Satanael was jealous of Jesus position, since God favored him. We see here how this conflict amongst the heavenly inhabitants is an early mirror image of the dispute between Cain and Abel. The elder brother being jealous of the position he believed the younger brother to have in the eyes of God. Satanael decides on this basis to create the cosmos and the spheres, replicating in a vaster extent the heaven and earth God made. This separation of domains led the Bogomils to state that Satanael was the God described in the Hebrew canonical writings, popularly referred to as the Old Testament and accordingly the Teacher and Guide of the writer of the Torah, Moses. This would then indicate that the ten commands and the Israelite laws and the rather ruthless behavior of the God of the Hebrews were in reality the jealous Satanaels attempt to enchain humankind. Satanael were also involved with earth

as he created Adamos from mud and substances of the earth. He however failed in animating the corpse of Adamos and asked help from God to bring this being, created by divine hands and mind to life. God agreed to help Satanael and animated Adamos. They then create Cheva/Eve in the same fashion. Satanael makes the body and God gives life and soul. Satanael desires his creation and he bestows his seed in Eve's womb resulting in the birth of twins, Cain and Calomena. Later Abel was born by Adamos after intercourse with Eve. After Cains murder of Abel God is removing Satanaels ability to create and embark on a rescue operation of mankind's divinity resulting in the preparing of the way for the Messiah. With the mission of Jesus Satanael is thrown from grace a second time, but this time he falls by the name Satan, the epitaph -el removed from his identity. The epitaph -el means "son of God" or "Godborn". In this case we can say that Satanel would indicate his role as divine adversary, a needed element. With his second fall his opposing qualities are no longer recognized and he simply is turned into something devastating for humankind, as we read: "Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour" (I. Peter 5: 8). The Bogomils saw the Devil as pure matter and accordingly the Roman Catholic Church were renounced as a cultic center for Devil worship based upon their pivotal tendency towards aesthesis in their Churches. The Bogomils considered any representation of divinity that were connected to senses or matter to represent the kingdom of Satanael. At the heart of their doctrine we find however the interesting idea that God created Satanael from his own shadow and in Bogomil iconography we see Satanael and God often represented in friendly communion. We also see how they cooperated in the beginning and even when Satanel creates the cosmos and ask for help to animate a being he made, God comes to his aid. The Bogomils said it was quite evident that the body was the work of Satanael since in death the body goes back to matter, while the soul goes back to its spiritual domains. It all goes back to where it belongs, but the composition of spirit and matter is in itself a creation blessed by God and thus representing the divine order in a unique way.

There are many points of reference between this heresy and what is said to be the beliefs amongst the Yezidi of Kurdistan. What Joseph Isya referred to as devil-worship. We find the same theme concerning Melek Taus, the beautiful and beloved angel of God, who fell due to pride, but was forgiven and replaced on the throne of God. Similar to what befell Satanel and his first fall, he was actually replaced in his previously lofty position. Melek Taus also carries a dual function. In front of God he assumes the name Iblis but in his terrestrial form he is called Shaytan, or tempter. We

find the same theme, that the devilish being is divine and seemingly a needed element in the creation. Shaytan is said to be represented by the spiritual fire and interestingly enough the class of beings said to be more ambivalent than any other. according to Al Qran, are the spirits said to be made from fire, the djinns. Djinn or jinn - or the female jinniya are associated with places related to the Otherness, like caves, sub-terrestrial domains and graveyards. They can bless and curse with the same hand and are usually feared for their power and unpredictability. We find the same ambivalence in the Teutonic and Norse class of deities especially in the case of Holda and her wild hunt as well as the mystery surrounding Odin. It is the element of otherness, legions of alien forces and the darkness we see. This Otherness tends to produce fear and we feel we need to defend our selves against these fearsome forces that threaten our harmony. The Shadow used as a term in both psychoanalysis and mystical teaching refers to the unknown. Those impulses and forces we deem unstable and ambivalent because we don't understand them. But in reality it can be just as much the stage of pathé we need to resolve, the unity of "same and other". The battle between same and other is seen in the battle of the Gods in the Norse pantheon in regard to the Vanir and Aesir. This also represents the fight between the satanic lower soul and the higher soul and divine mind in order to gain providence to the divine being. These battle is not a battle of life and death, but about rulership. These two forces need to discover that they need to reconcile with each other, they will bring together in a harmonious balanced hierarchy the "same and the other" for the sake of unity. In the case of Odin his brother by blood-pact is Loke, his needed shadow, the element of movement and change. The divine ambivalence is the key here. This same ambivalence we find in relation to Exu and the cult of Kiumbanda. These forces represent the shadow, the power of change and they are unpredictable. Their unpredictability is obvious when we see how many different opinions there are about these spirits. By confusion and disagreements they establish the path of pathé and forces one to a realization of the next stage. Those who fall in this process will suffer a lack of respect amongst these spirits and will continue to travel with pathé as their guiding light, in futile circles, reminiscent of Dantes journey. In a microscopic level, the ambivalence is within, and this is the true teaching of Exu, by resolving our conflicts and find peace with our inner demons we will resolve the ambivalent tension between "same and other" and avoid the dualist trap where something or someone need to be evil in the sense that it works against us and we will become kings and queens of the world of senses and fantasy.

The Sinister Kingdom of the North

Quite often we are met with the label “left hand” or the “darker side” referring to the cult of Exu, at least in circles of Umbanda. Let us return to the mysteries of the left hand and look at just one of numerous examples illustrating the transformative element of one left hand character, Santa Clause. Lucifer set up his throne in the north. We read in Isaiah 14:13: “I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north”. The mystic Bonaventure gives the direction of Hell to be in the North. In orthodox kabbalah the north is associated with the Left side or the direction of the Beast and the bad seed of mankind. To utilize the left hand path in magic is considered to be a dangerous path associated with devilish influences. As we see in the biblical references to the two races of man. We find that Satanael placed his kingdom in the north, where we find the tree that gives knowledge to good and evil and the side associated with the seed of Cain where man and beast mingled. On the other side, the tree that brings life where placed in the south and associated with the pure and innocent race of Abel and associated with the dextral or right side. We see this in the Latin “Sinister” as the word for left, which was the term used for the devil, but also for Santa Clause, whose original name were Sinter Clause, or Nicholas the Sinister. Also Sinter Clause is associated with the north and travels in the night. The devil wears red, as Sinter Clause and he goes down the chimneys and get colored with sooth an thus turns into the Sooth Black man of the Sabbath, in the line of Cain, the instigator of witch-blood. Food, wine and sweets are left for him in order to sweeten the Sinter Clause of which we have the nick name Old Nick as a term for the devil. The same offerings are used in the cult of Exu. Sinter Clause left nuts, fruits and other gifts indicative of his association with fertility. We have now moved into the mind of the Medieval World, where we find the first traces of a coherent demonology and a greater interest in the enemy of Christ, by defining the devil and his legions. As in the case with Nicholas the Sinister we speak about unpredictability and fertility. Today he is the King of Christmas, depicted as a grandfather especially fond of children and brings gifts by obligation. It is this process of change that is signified by Exu, a power needed in order to create movement, change and “progress” in the world. Transformation and movement is the result of sensualism and desire, sexuality and attraction. And this is the domain of Exu and Pomba Gira - the world of sex and senses. And nothing is more related to sin and guilt, fascination and misuse than sex and certainly a deity related to pleasure will from a Christian point of view be considered as representing the

"other side". Sexuality, night and north are the adversary to celibacy, day and the fiery south.

The misconceptions of sexuality started in a way with Pope Urban II's ban of marriage for priests in 1095 came to fruition in the decades following, reaching its zenith in the Medieval Age. The devil is no longer only material and a power that play tricks with our senses - but he rides at night with his host of demonized beasts as a villain from Hell sowing discord and agony. He lurks around in the night and his virile aspects are emphasized. Not only is he transformation, danger and ambivalence, but he indulges in the pleasures of the flesh. His people are initiated by means of sexual orgia and sensualism. Codes of good behavior related to the Christian ideals of ascetic behavior surfaced. The notion of celibacy being a ward against satanic domination and a condemnation of the kingdom of the senses took rapidly form. Every impulse from the world of matter and senses should be duly exorcised. It should be mentioned here that the word exorcism is from the Greek exorkizo which allude "to secure by oath" or can also mean "to ask or pray deeply", from the root horkos meaning simply "oath". One form of exorcism widely used by the Medieval clergy was "exsufflation", to breath upon the forehead of the afflicted one to dispel the negative forces. Not exactly the same meaning as we find today, where exorcism refers to dispelling some hostile force. This little detail is interesting for our study since it simply turn upside down the whole notion of dispelling evil by using the formulae of exorcism in any other way than binding the impure element by oath. Certainly it also hint towards the pacts made with the devil actually was an idea coming from the Church it self by their practice of exorcism. Rather it hints to the infamous practice of making pacts with infernal entities. This commentary is also crucial in order to understand the influence and use of grimoires stemming from the Medieval and Renaissance Age in the practice of Kiumbanda. This often confuses seekers in modern day, simply because there is tendency in the modern age to approach everything from a personal view and neglect the context. One can not understand the grammars ascribed to King Solomon, Verum and other such work without understanding the world that gave birth to them. Today the grammars of the art to often turn into diabolic exercises by their relation to demonic and infernal entities which al to easy turn into vulgar satanism and other similar foolish approaches. One such matter often met with bias, distortion and downright stupidity is the mystery of Lucifer.

The devilish center of the Cosmos.

The Mystery of Lucifer and his cosmological placement is perhaps better set forth by the famous mystic and poet Dante (1265-1321) in his Divine Comedy. There are certainly many aspects of Dante that could be discussed, but we need to limit ourselves to Dantes organization of the Cosmos and the position of Satan in Creation. We will find that at the center of the Cosmos the devil rests. This is in harmony with the Bogomil heresy that assumes the central importance of Satanael as the creator of Cosmos. There should not be any controversy in this regard. The powers of the north can very well situate them selves in the center. North as the gateway to the hidden powers, to the realm of death and coldness, the concealed mysteries are quite proper for the gnosis expounded upon in this book - as is the central position of Satanael.

Dante was influenced by the Augustinian idea that everything in the cosmos had a naturally drift either towards "God" or the "Devil". Our true human nature would always elevate us in the direction of God. But when we are motivated by desire and illusion we fall to the other pole. God is expansive and the Devil is nothingness, the great contraction, darkness and dark emotions. God is enlightenment and absence of darkness. Dantes travel to the heart of the Devils kingdom is firstly an allegory of the human battle against our lower self and also it gives an account of the journey Jesus Christ done in his three days of death. The interesting with Dante as with all neo-platonists are the attempts of separation in spite of the philosophico-logic unity that are present in the way of thinking. In Dantes case the paradox becomes evident when he sees that he is placing the devil and his hell at the center of cosmos. The conflict is here in relation to the position of God, whom he sees as the moral center of the cosmos. Since moral can not have a fixed center but embraces and penetrates all things, so God embraces all and we are left with a defense for the devils role and function instead of the opposite. Russell quotes Frerecco in this regard and says that: "Satan is the "center of the physical world and beyond the outermost circumference of the spiritual world", but God is "at the center of the spiritual world and is the circumference of the spiritual" (Russell 1985: 219). It remains that the one partake in the realm of the other and completes each others opposition. It also makes sense in regard the northern placement of the devil and his placement in the center of the material world. It seems that the crux lies in our tendency of either aspire to "God" or to the "Devil", but this dual aspiration is a challenge none of us are spared for, even Jesus Christ went through his ordeal when he descended to Hell for three nights and three days. In the end we find

more than the Aristotelian law of physics, where equal produces similarity. This seems to be more the nature of the idea of the placement of Exu in cosmos, as a spirit partaking of all things material, as the centre of the sensible creation.

For Dante the fall of Lucifer happened in the southern pole of Jerusalem, causing the dry land to retreat to the northern hemisphere and the south being filled with water – with the exception of a deep cavern that paved the way to the center of the earth. This fall could perhaps better be understood metaphorically as a fall that is affecting all mankind. In the heart of our matter the devil fell through our flesh and blood and made his kingdom within us. The waters and dry land as metaphors for flesh and emotions can be seen as the devils playground amongst the humans today - where desire and emotional states are the weakest points of the human make up. It is also these sensible channels where we can open up for divine impulses and seek union with our higher self. The Greek philosophers saw the importance of guidance on this path - and the guidance was accomplished by ones "daimon". We could understand this term in ways of a daimon being similar to those of benevolent jinns, particularly good willed towards the philosopher or mage under their supervision. Like Exu, the daimons were understood to be ambivalent spirits. Often said to be earthbound and a source for teachings as well as guidance according with ones Fate or Destiny. Due to the nature of Exu I would suggest to look at these spirits as if they are similar to daimons or djinns. Doing this we will fare much better in our trafficking with them. By meeting them in this way we will both understand the dual attraction as well as be able to bring harmony to our "lower" and "higher" soul. They are forces of movement, ordeal and challenge and all this we need in order to understand, grow and become wise. They give blessings and curses, but the ultimate is neither of these, but the understanding arising and in such way turn everything into a blessing. This is the important function that Exu holds. Exu is point of merging between the oppositions within. Like the devil, Exu is the one who questions and challenges our motives and reasons and forces us to go deep in our self to seek wisdom and truth. Often this truth we hide is the truth about our self, our motives and reasons. Just as Dantes placement of Hell is at the center of the material with the protecting circle of fire surrounding it, so it is with our own Hell situated in the center of our flesh, it is always there and just as we have a constant access to the infernal kingdom we do also have a constant access to the empyrean kingdom. It is our own infernal and celestial decent the Devil teaches us to chose and transcend. With this in mind we should be well armed in our further travel on this path that cuts both ways, within our selves as well as to the outside.

Chapter Three – The Devils Lover

Pomba Gira – The Icon of Womanhood

The iconography of Pomba Gira draws heavily on sexuality, prostitution and lustfulness. She can be either a woman of the street or of the aristocracy. She is usually exposing her breasts and/or displaying proudly her firm and sensual body, in a way that celebrates the womanhood in all its sensual and sexual pride. She is the seductress, the whore, the mother, the witch, the best of friend and the worst of enemy. She is woman and witch. Both to the most full extent of the words. Usually she is presented as the wife of Exu - as Exua or Exu-woman - as the "Devils Lover" and wife. She delights in the pleasures of the flesh, in challenging the weaknesses and obscure desires of her people, especially by sexually means provoking reactions, in order for growth and overcoming to occur. She prefers fine cigars, sweet wine and champagne. Jewelry, roses and sweet incense are amongst her favored delights - and most of all, she likes men. Most practitioners would agree in this, that Pomba Gira seems to favor men, but the reasons for this is not all that clear cut. I would suggest that Pomba Gira by being the fullness of womanhood is paying a great attention to men in order for them to change their perspectives of the female powers. It can be perceived as a way to dominate and awaken a different kind of consciousness amongst men especially in male and macho dominated cultures. The usual opinion is that Pomba Gira favors men due to her whorish nature. I would say that such opinion is to be missing the whole point and be led astray by her seductive form. Pomba Gira is perhaps better viewed as the revolt against the modern society, the denial of culturally imposed moral and ethic values as well as a revolt against the common accepted rules of behavior that enchain woman in the role of a virgin, instead of celebrating her free spirit. She is better understood as a free woman, a woman of the world that thrives upon the pleasures and ordeals of carnal life. The challenges we meet as humans in this incarnation. It is this aspect that resulted in her popularity. She understands the human condition so very well, which turns her into the best of friends. In the giras (feasts) of Exu and Pomba Gira, when she comes down and possess her worshippers, she always give good counsel about the everyday problems of men and women, especially problems related to ones love

life. Her sensual approach both makes people feel embraced by love as well as being scared by her provocative attitude. She can make people feel that they are attractive and it also serve as a challenge. The challenge she represents is whether we manage to see beyond the sensual and provocative form she display and realize the wise woman within. Simply, do we see her for what she truly is or do we see only the masque? She is truly the wise woman using this form as a mirror of your own depth. Her form is that of a laughing, vulgar harlot and surely it can deceive the people in her presence. But if we look closer on her *pontos riscados* (songs) maybe we can understand more of this enigmatic Lady.

In one of her songs we sing the following:

*Eu sou Pomba-Gira,
E vim pra trabalhar,
Sou mulher dos sete Exus,
E todo o mal vou levar,
Eu tenho uma Rainha,
E tenho também um rei.*

Translation:

*I am Pomba Gira
I came to work
I am the wife of Seven Exus
And all evil I take with me
I have a Queen
And I have also a King*

We see here that she is the wife of seven Exus, and also that she have both a Queen and a King. Immediately it can advocate some sort of frivolity and promiscuity, but this song carry references both to the dual nature of Pomba Gira, as the servant of the Queen as well as the King, meaning woman and man. As will be evident through this grammar we will also see how it carry references to her human incarnation as well as to her multiple domains. The phrase saying that she is married to seven Exus, refers to her being the true power behind all the Exus, seven being the sacred number of Exu. This reference does not indicate that she is an insufferable nymphomaniac but that she is related powerfully to the total array of Kiumbandas powers, as another song goes:

*Na família da Pomba Gira,
Só se mete quem puder,
Ela é Maria Padilha,*

A mulher de Lúcifer.

Translation:

*In the family of Pomba Gira
Just those who can deal dares to enter
She is Maria Padilha
The wife of Lucifer*

She is the wife of Lucifer the song says and this bring to our attention especially two goddesses, Lilith and Ashmodeus. We will after tracing the historical Maria Padilha, which is one of the more famous and powerful of the Pomba Giras, look closer on the mysteries of Lilith and Ashmodeus as well as Salomé in order to make more sense of who this enigmatic Lady truly is and what she is capable of.

Maria Padilha seems to have been a real person, lover of the Spanish King Pedro I of Castilha (1334 – 69). The story is quite sad with its drama of violence and, sex and seduction. The story tells of a powerful woman who manipulated the death of her rivals and also of a king more sinister than her self that was referred to as Pedro the Cruel. Within all the sadness we find a great love story, and upon the death of Maria Padilha King Pedro I of Castilha did not only made for her a mausoleum in Sevilla (which was about to be the royal centre) but also recognized her as his Queen. She had three children by the king, but all of them died before reaching adolescence. Maria Padilha also influenced characters of romances weaving dramas of witchcraft and romantic disappointment and troubadours composed serenades inspired by her legend and history. The many references to Pomba Gira, and especially the Pomba Gira known as Maria Padilha, and her royal status is undeniably very present in the historical notes related to King Pedro I and his court. Another feature of interest is how Maria Padilha became associated with European Witchcraft, especially related to the circle of Witches of Évora in Portugal.

The Holy Office in Valencia came into possession of numerous conjurations of devilish forces. Amongst the many accounts there are especially one which was received in 1655 that are of particular interest for this study. Here we find the following conjuration noted down:

*Conjurte...
Con Barrabás,
Com Satanás,
Con el Diablo Cojuelo,
Que puede mas,
Por la muger de Satanás,*

*Por la muger de Barrabás,
Por la muger de Berzebú,
Por Barrabás, por Satan y Lucifer,
Por doña María de Padilla,
Y toda su cuadrilla*

In 1640 we find in the confessions of Luisa Maria collected by the Holy Office in Lisbon the same themes referred, Satanás, Barrabás and María Padilha. Luisa Maria were utilizing folk magic spells related to facilitate lovemaking by calling all these forces mentioned in the satanic conjuration from 1655 in Spain. Also in Portugal in 1662 we find the Inquisition collecting the testimony of Manuela de Jesus who is referring to the use of María Padilha in the same satanic context and for the same ends. Lastly in the testimony of María de Seixas in 1673 we find María Padilha referred to as a *vulto*, meaning “entity” or “spirit”. In those years, most witches found guilty in intercourse with the devil either physically or mentally by the Holy Office in Portugal were often exiled to Brazil who used to have the more proper name as Santa Cruz and Vera Cruz due to its position under the constellation of the Crux. The connection this constellation has with Venus can maybe be taken into consideration given the uniquely Venusian atmosphere that is lingering around in Brazil even today.

The iconography of María Padilha was passed on historically in Brazil as well. It is almost like the history repeats it self in regard the mistress of Don Pedro I, emperor of Brazil in the time of José Bonifácio (between 1830 – 50) in relation to María Padilha and the Spanish King Pedro I. The mistress of Don Pedro I was a woman by birth called Domitila de Castro (born in São Paulo on the 27th of December 1797). She was later raised to the aristocracy and assumed the name Marquesa de Santos. In intimate letters to his mistress Don Pedro I referred to himself as her “big demon”. The relationship was explicitly open and acknowledged by all and Don Pedro even had three of his many children with the Marquesa de Santos. The Marquise her self conceived fourteen children in all and Don Pedro I even had a child with a nun in a monastery in Portugal. Just to point out the highly sexual nature of these two lovers relationship. To see Don Pedro I as yet another representative of the devilish icon of Exu and the Marquesa as a representative of Pomba Gira is not difficult. In fact, it is strange that the Marquesa de Santos has not been granted a place in the fold of Pomba Giras in a common accepted level amongst her devotees as an Exu woman - especially considering the highly sexual and diabolic nature of their relationship, both between the two lovers and

also in relation to Brazilian politic. De Santos was a great critique of the hero of independence, José Bonifácio. Actually the force and influence of the Marquisa reminds of another Pomba Gira, Maria Quitéria that was influential in the war of independence in Bahia. They both were Capricorn with Leo rising, a powerful combination for a woman and in many cases this aspect contributed to make them influential in politic and seduction, also Eva Péron had this powerful Saturn-Sol aspect in her chart and her fame and influence reached further than Argentina.

Witchcraft was a hot topic in the 17th Century and in the case of Portugal we find the famous circle of witches in Évora that some says where a nucleus for the Portuguese witches and also the circle that educated Maria Padilha in the arts. The witches of Évora were said to work both with kabbalah and folk magic, the production of philters and trafficking with the Devil in the Aquilarre or the Sabbath. It is also said in the grimoire of São Cipriano that the witches of Évora were teaching the priest to become the legendary St. Cipriano the infernal arts. Legend tells that São Cipriano used to be a sorcerer and necromancer before he was ordained to priesthood. The grimoire suggest that he did this in order to work the Black Arts undisturbed from the paranoid and suspicious gaze of the Vatican.

Another important influence can also be traced if we turn to the romances and poetry of the 14th Century. Especially influential were Fernando Rojas and the publication of his romance "La Celestina" in Spain 1499. The book about Celestina is a classical romantic love story between a young couple meeting hindrances when they try to live their love. They young couple are using the cunning Celestina as their intermediary and it all ends in death and despair. Celestina is formed in the classical shape of a witch. She makes divinations, she makes philters and she is a midwife. Most of all she do what she can to help people in difficult situations in life, but still she is also evil. She becomes the victim of the bloodthirsty mob when the young couple secrets are revealed. Rojas portrayed Celestina as manipulative and deceitful, with a slippery tongue and a wicked mind. But at the same time this figure is extremely ambiguous, veiled in sweetness and romance wickedness and dread alike. In many ways, Rojas managed to catch the double nature of the witch in his book, the nature we recognize in Pomba Gira who can do both good and evil. The book became very popular and retained its popularity for the next two hundred years or so and probably it influenced the ideas people held about witches to a great extent. She was wicked, wild, obscure and beautiful – and not to forget, female. Just like the Pomba Gira in the cult of Kiumbanda.

We have another route of influence that need to be discussed. Again we return to what is referred to as Congo-faiths or more correctly as Candomblé of Angola. Candomblé de Angola focus on Nkisis, the Bantu term for spirits. Here we have a spirit by the name Bombogira that are syncretized with the devil and the devil in turn is by some syncretized with Exu in the reflection of Candomblé known as Nagô. Bombogira is referred to amongst the adherents of Candomblé of Angola as a deity that can be either male or female. And probably the Congolese descendants saw in their homely devil similarities in the deity whom the exiled witch Antonia Maria called "Witchmother", namely Maria Padilha. Exu had already taken the phallic position, and with the devilish androgynous spirit called Bombogira it did not turn out to be a problem to assume the role of the fearsome wife of the devil. Amongst the Bantu deified ancestors are central for the cult. The revitalizing of the physical bones and bringing back the essences of the one who once carried these bones within his or her flesh is a common feature of these mysteries as they have been transmitted in Palo Mayombe. Pomba Giras like Maria Padilha, Maria Mulambo, Maria Quitéria and many others went through the same process. The once living persons become spirit and subject for petition, much like the catholic saints. All of them were said to be free and seductive women with a strong will. These were all models of the female power, women that took their will and fill of all pleasures, whether they be noble or poor. Most Pomba Giras is conceived of as poor, only Maria Padilha is said to have been of noble heritage.

We also have the connection with Pomba Giras and gypsies. This is probably because the gypsies association with witchcraft or mirongas as spell craft is also referred to. The Gypsies are sometimes called Mirangas. In one calling to Satanás and Maria Padilha in 17th Century Portugal it is clearly made a reference to her being a gypsy and the ritual involve offerings to Cain as well. Many gypsies consider themselves to be the children of Cain and from the perspective of a practitioner of the wise craft it all makes more sense than one could imagine. Pomba Gira comes in many forms. We have already mentioned a few famous Pomba Giras and we can also name; Pomba Gira Cigana Salomé, Pomba Gira da Praia, Pomba Gira Menina, Pomba Gira Dama de Noite and Pomba Gira Rosa Caveira. All of them are expressions of the same fundamental proto-witch, with specific orientations and specialties. Her typical nature as a witch is sung about in the following ponto cantado:

*Meu melhor vestido,
Quero ofertar.*

*Para o inimigo,
Cor de Menga pra sangrar,
O preto da minha roupa,
Vou presentear,
Ao inimigo que na escuridão,
Vai ficar...*

*My best dress
I want to offer
For my enemy
The color of Menga (blood) to bleed
Black on my clothes
I will present
To my enemy which in the darkness
Will stay*

We see here how Pomba Gira remain the friend and ally of her worshippers and in this case, await the enemy to finish him off, while the worshipper stays in the darkness with her. Pomba Gira, like Exu can work good and bad. They are dual or ambivalent, which made the Muslim witches, melé to see the correspondence between Pomba Gira and Exu and their own jinns who they cultivated on Friday, a day auspicious for Pomba Gira (Meyer 1993). The discussion on the relation between Exu and jinns has already been presented and this observation made by Meyer build up under our hypothesis of the true nature of these spirits being daimons or jinns.

Pomba Gira is truly an nfuri or egun (disincarnated spirit), but her reflection can be found in deities like Lilith, Ashmodeus and Salomé. I say reflection, as the contents in this chapter aims toward giving an understanding of Pomba Gira and her nature on basis of already existing legends and wisdom, not making parallels that calls for identification with any other spirit. Salomé was the stepdaughter of Herod that demanded the head of St. John the Baptist on a plate in return for her (or as some interpreters says her daughters) lap dancing. This makes St. John the Baptist a type of adversary to this mystery, and therefore intimately and importantly related to this hidden and veiled secret behind Pomba Gira. Salomé have been linked with the Queen of Sheba and the Queen of Sheba has in turn been connected to Lilith and Naa'mah in various ways. The connection with Ashmodeus is coming through Venus of which we can say Aphrodite is the benevolent reflection. The connection with Ashmodeus and Ursa Major is also of importance to note. Let us look more in depth

of Lilith, Asmodeus and Salomé, which we can consider to be our Trinity or threefold lunar vibration into Hag, Mother and Virgin.

The Virgin of Impurity

We are now deep into the European mysteries of Pomba Gira. She herself is a true witch, born in the line of Cain, holding the seed of her true origin, Lilith in her blood and being. The many Pomba Giras that lived on earth are those who by affinity joined into this realm of consciousness upon death and decided to stay close to humans for aid, help, support and restoration of wisdom by the means of challenges. The demonification happened because the mystery is difficult to penetrate and understand. How can Wisdom be a Wore we might ask? And the answer is: by the same reasons and ways that Sophia, the Wise Gnostic principle earned her epitaph prunikos, meaning harlot. Demons are usually recognized by harboring a desire towards earth, a decent down instead of a stable fixation in the point of pleromic bliss. Also the demonic impulse is known by the desire of procreation instead of sterility. This is the fall. And this is the sin of the devil. Rightly the devil was assigned to the north where the Tree that gave knowledge about good and evil was stationed and the temptation of humankind, the temptation of begetting wisdom. To know - and to be able to be in charge of Fate it self, by understanding who we are and what we are made of, this is the charge, the temptation and the fall. When spirit enters matter, it falls. It is the corrupted man that through profane eyes sees only a whore where he should see wisdom crowned and blessed.

The Myths of Lilith are many and always horrid. She is a vampire, a strangler of children, a man-eater and a man-hater. An abomination in the eyes of God, something dangerous that was expelled to the Red Sea and even when expelled she was considered so dangerous that God sent three angels to make a truce with her. And yes, she is dangerous. As the spouse of Lucifer in Latin sorcery as for instance in the secret cults of Stregoneria she is considered to be intoxicating and devastating. The great Master Fulvio Rendhell simply refers to Lilith as "the cosmic terrorist". Lilith has been the subject for much interest, both in regard to her astrological and psychological importance. Both speak about the shadow side or darker side of the human psyche or sexuality. The position of ones Lilith or black moon in ones natal chart speaks about ones true sexuality and darker tendencies, what we are capable of in relation to sex and violence. It accordingly speaks about those tendencies that we suppress because of the conventions of

society. Society makes us feel ashamed of certain forms of sexual behavior. Lilith is a revolt against this and says instead: "with how many as pleases me in whatever circumstances that pleases me and in what ways it pleases me I will take my fill of Love!" These basic impulses that are displayed by Pomba Gira are originally coming from Lilith. Since she is related to sexual appetites we try to suppress her also relates automatically to other types of suppression such as shame, guilt, feelings of inferiority, unfairness, sadism and submission. On this psychological level, Lilith's teaching is a call for being who we are and renounce shame, guilt and restraint given to us by society. And I would like to emphasize this idea, that she is a revolt against society. In our age when the Jungian archetypes and Freudian neurosis is to be found anywhere we tend to make our psychological make reflecting a belief in the existence of seedy secret vaults of suppressed tendencies connected to archetypes of whatever deep nature possible. In doing this, we forget the extent of social influence, how civilizations and societies carry rules, laws and assumptions that shape us into conformity with the given society. In this we find Lilith's revolt. Her gospel is rather one of bringing our body, mind and strength to the limit of any possibility so we can see who we are and stand strong in her, rather than fall under her lash as a slave for our own dark fantasies and urges. When we understand how techniques for body and sexuality are inherited through culture and how this in turn has shaped us we will start to understand the vastness of Lilith's revolt. Through this we will understand Pomba Giras revolt as well. They have the same sinister reputation and they object to the same system, the system that shapes you into something different than what you are and forces you to take on a masque alien to your self.

Another deity we mentioned was Ashmodeus. We find this deity mentioned both in the Testament of Solomon, in the apocryphal Book of Tobit and in the solomonic grimoire known as Legemeton and a few other places like de Plancys Dictionnaire Infernal. Ashmodeus is known by many names, Asmodee, Chammadai and Sydonai being a few of them. The root it self seem to be related to Asherah, the bride of Jahveh, that were worshipped widely in the ages before the monarchs of Israel, actually it and wise spirits. The qualities of her parents were flowing strong and fiery in her veins by this first incest.

The third women in this crooked trinity are Salomé. We find her mentioned four times in the Greek Scriptures of the Bible, two times by name and two times by reference to her mother, Herodias.

Matthew 14: 6-8 reads: "But when Herod's birthday was kept, the daughter of Herodias danced before them, and pleased Herod. Whereupon he promised with an oath to give her whatsoever she would ask. And she, being before instructed of her mother, said, Give me here John Baptist's head in a charger."

Mark 6: 22: "And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee."

Mark 15: 40: "There were also women looking on afar off: among whom was Mary Magdalene, and Mary the mother of James the less and of Joses, and Salome"

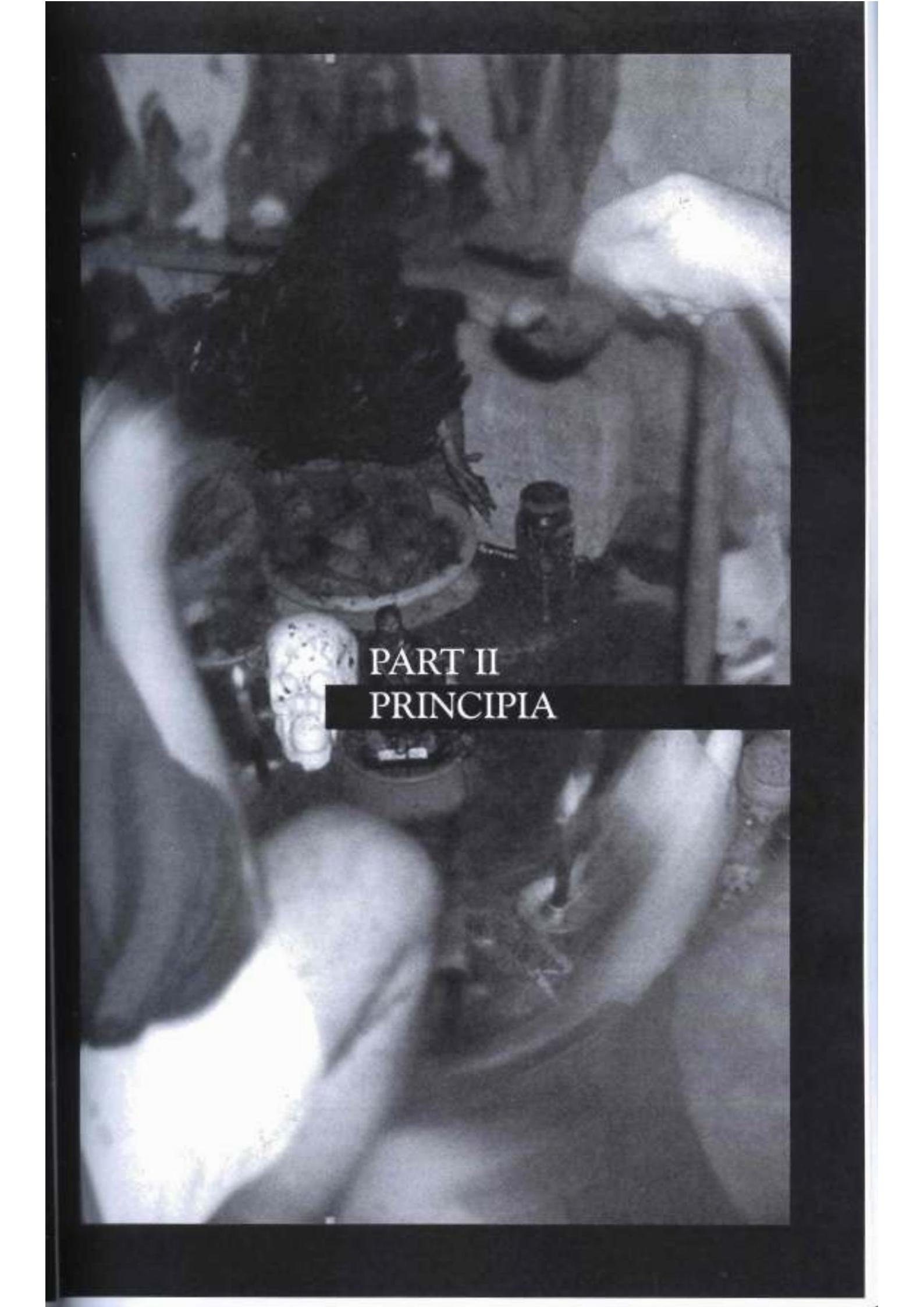
Mark 16: 1 says: "When the Sabbath was over, Mary Magdalene, Mary the mother of James, and Salome bought spices so that they might go to anoint Jesus' body"

Salomé the stepdaughter of the ruthless Herod Antipas is the daughter of Herodias mentioned here. It is suggested that she danced for the king in a sensual belly dance, which ended with her pleasing the king in more direct sexual ways. The Salomé that danced for Herod is according to some nameless mystical traditions the Queen of Sheba or Lilith her self coming down in this shape of "the impure Virgin" that relates her with Ashmodeus. Most commentators of the Bible stress that the Salomé that danced for King Herod and the Salomé that watched Jesus Christ die together with Mary the Magdalene and later participated in his embalming are two different women. Considering our previous comment of St. John the Baptist role as the adversary of this mystery it makes perfect sense that on some level these two Salomés can be understood to be the same woman. First Salomé ensures that the prophet and opener of the gates submit to her desire and will and then she make sure than the man whom St. John opened the gate for makes a proper decent to the infernal regions. This role is necessary and unpopular, like the role of Judas Iskariotes in this drama of redemption and mystery.

In Kiumbanda the infernal kingdom is considered to be at the left hand of god, not in opposition to Jesus Christ who represents the right hand of God, but complimentary. The need for upholding a balance between the kingdoms is stressed amongst many Umbandistas and Kimbandistas. If you want to work the left side, you also need to wok the right side, in order to avoid falling into spiritual corruption. The crucial point is that we must avoid becoming slaves of our satanic impulses and allow our self to be guided by the higher self, the divine mind. Such considerations are

important to meditate upon in order to understand Pomba Gira. As we have seen, Maria Padilha was related to mysteries of witchcraft biased by satanism. She is intimately related to the drama or mystery surrounding St. John the Baptist and Jesus the Christ as the one playing out the effects of betrayal, death and sacrifice. Salomé seem to have been quite intimate with Mary the Magdalene, the wife of Jesus the Christ and just by assuming this we will hint to yet deeper mysteries that will lure us back to Ashmodeus or rather Ashtarte which Ashmodeus probably is related to, if not actually a corruption of the very same. Ashtarte or Ishtars decent to the infernal regions of Ereshkigal or Hell is a story about sacrifice and duty. About overcoming and alignment of ones dark side in order to make possible ones ascent, reminiscent of Dante's Virgil who mirrored Jesus the Christ's own painful passage towards knowledge and redemption. These are the teachings Pomba Gira gives to her devotees, hidden within her iconography. By the use of vulgarism, blasphemy and temptation she lures you into the recognition of who you are by the path of constant ordeal. On this road she is constantly resting in the darkness, waiting and observing. It is in these domains we find the unpleasant reputation of pacts with the devil always resulting in dire consequences contrary to the divine order. It is a result of our lack of understanding of the sinister mysteries. It is the unwillingness of facing the ordeal and resistance of change that forces man to create the devil in the image of hideousness and disgust. We are thus projecting our own inferiority and refusal of recognizing our sinister side on the devil, as tempter and adversary. As the foul one leading us astray, not realizing that the path astray is perhaps the one path that leads to the heart of all.





PART II
PRINCIPIA

Chapter Four – The Workings in the Red Room

This chapter is separated into three sections representing three different grimoires or grammars, which explain how to enter into contact and consequently work with these deities. The first grammar deals with the basic forms of Exu as they find expression under the command of Exu Rei and the one direct in command, Lucifer. They are mostly related to natural and counter-natural phenomena. The second grammar is related to the mystery of death and the powers of the cemetery and the night, disclosing the procedures and protocols of working with these spirits. The third grammar belongs to Pomba Gira and will give a detailed account of various works concerning her and also some legends and myths about how she became the mistress of "the Devil". These grammars attempt to present Kimbanda/Kiumbanda in a form as pure as possible, and accordingly only the most traditional Exus and Pomba Giras have been discussed. There are many, many others, as will be demonstrated towards the end of the book, where are shown the dynamics of Kiumbanda and the growth of the legions of Exu, as well as the segmentation of the legions to different flanks and troops. I also intended to include a fourth grammar in this book, but Exu removed this text. This grammar will be published in the future, if the spirit so desires. But for now, it remains a burning coal hidden within the concealed wings of the Dragon Exu. Let it also be said that the fourth grammar contains the secrets that have shaped the perception of Kiumbanda evident in this book, and as such, one can see this book as an attainable reflection of the secret itself.

The members of The Brotherhood of the Red Room try to maintain pure Kimbanda/Kiumbanda without intervention of any other systems, whether nkisi or orixá. Uncritical syncretism is avoided and a way of working which does not rely on using supportive systems from other adjoining cults and religions is sought. This way we work according to the principles of license and bring in only what are natural allies for these spirits, or what has been proven effective in the course of its practice. This means that in some instances Ogum and Oxalá have been used to restore harmony in situations that have tended to get out of hand. Also, intervention from saints and nkisi has occurred in the past, as has

intervention from Ogum, both in order to bring a stronger manifestation of presence and also to set boundaries. It cannot be stressed enough that Kiumbanda is not a homogenous system adhering to one set formula. Each terreiro or temple represents a variation of Kimbanda and thus in time becomes a unique expression of these powers. Most terreiros work in ways coloured by Umbanda or Candomblé, whereas Kimbanda is often considered to reside on the "left side". In the case of the Red Room, we try to work in as pure a manner as possible, by adhering to both the European aspects of Pomba Gira's heritage in Kimbanda, and the Congolese sorcery represented by many Exus. There is no right or wrong context (religiously speaking) of working with Exu, but the way is only one, and concerns license and understanding. Unlicensed working with these spirits comes with a price – as does foolishness. It should also be said that to work with these spirits without support from a conjoining system or faith presents an almost inhuman stress on body and soul, an impact that needs to be taken into account by one wanting to wander within the kingdom of earth and fire on the premises suggested in this book.

Trance states, dreams, possession, songs, vibration, recitation, are all ways of using words and imagination to enter into contact with the spirits. All of these ways are equally good. Just because songs are more usual in African worship does not mean that songs are always better than ceremonial recitation and call to the spirit. In some parts of the rites of Pomba Gira, the spirit is called by the use of the Latin language, resulting in possession. Songs and vibration both activate a strong sympathy between the summoner and the spirit, and one is of course advised to use these traditional ways of spirit-contact as the results tend to be more immediate and rapid. In these grammars the traditional *pontos cantados* (songs) and *pontos riscados* (signature) are given for almost every Exu and Pomba Gira, with the exception of the more obscure ones that deliberately are excluded for various reasons. Many prayers and formulae that have proven useful in the work done in the Red Room are here presented as tools for establishing contact with the spirits. The songs are presented in Portuguese as it is the sacred language of these spirits, along with Bantu dialects.

The classification of spirits pertaining to each of these three grammars is segmented as follows:

In the first grammar the supreme legions will be discussed. These spirits are ruled by *Exu Rei*, usually referred to as The Maioral. This line of spirits is important, given their close relationship with Lucifer, the first in command. Often *Exu Rei* and Lucifer are confused with each other, while the reality is that *Exu Rei* is a composite of divine fire of an angelic

nature, usually fronted by the archangel Michael, but also Auriel is related to Exu Rei. This is a part of an esoteric secret that will not be revealed in its fullness. In the case of Exu, you will also note that daimonic names from *Grimorium Verum* have been added to the names of Exu in most cases. This means that Exu can in certain instances be worked on a more esoteric level by using the kabbalistic signatures for spirit-congress. This is considered a more balanced avenue for interacting with Exu, in accordance with the nature of the grimoire itself. As already remarked in the second chapter, there is a misunderstanding surrounding what is commonly referred to as demons, seen in the context of the grimoires from the late medieval times. Emphasizing the satanic component takes one a big leap towards the pit of mistake and confusion. On the contrary, we are here speaking about ethereal spirits of fire that thrive in the terrestrial domain. It is their proximity and ability to influence that creates the diabolic aura surrounding them. This makes them very workable, very ambiguous, very understandable to the human condition – and also quite dangerous. This class of spirit easily gives and easily takes, and many people overlook an important factor in their work with Exu, namely the demand of personal growth that lies implicit in the nature of this system. The usual idea about growth and evolution is that the Exus are the ones in need of evolution – but I would suggest the opposite. We are the ones who, through these spirits, should seek to attain to the summit of the knowledge they are willing to inspire in us, focusing on our growth on this dual-bladed path they present to the adherents of the cult. It is an endless path of ordeal and challenge, constructed to forge one's stamina, heart and mind – it is the seat of magic. In the fold of Exu and Pomba Gira we find the red djinns walking the black path towards the mountain of knowledge and in this lies secret, mystery and danger.

In the second grammar, you will find information about the various Exus presiding over Death and how this mystery is related to phenomena of nature. The third grammar is dedicated to the Queen of Kiumbanda, the lovely and fascinating Pomba Gira. The first grammar is called The Scroll Known as The Fall of the King and treats the mystery of Exu Lucifer and his many legions. The second grammar has been given the name The Seals of the Boneherd, due to its focus on the powers of death and the use of liminal states of being. The third and last grammar is called The Revelations of the Fallen Beauty and ties the mystery of Exu into a more Luciferian perspective by presenting the grimoire of the Queen of Kiumbanda.

In the first grammar the classification of spirits following the mayoral contains two spirits under Lucifer's direct command, then two

spirits second in command and two spirits third in command. After that we have two distinctive Exus, each of whom is a captain of massive legion of Exus. These are Exu Calunga and Exu Omolu. The subject of the first grammar is the line from Exu Rei, to Exu Lucifer, and onwards to the captain, Calunga. It is as follows:

We have three different lines of Exus, connected

Capeta the Maioral

Exu Lúcifer – 1st in command

Put Satanakia - Exu Marabô

Agalieraps - Mangueira

Belzebub, Exu Mor – 2nd in command

Tarchimache - Exu Tranca Ruas

Sagathana - Exu Veludo

Ashtaroth, Rei Sete Encruzilhada – 3de in command

Fleury - Exu Titiri

Nesbiros - Exu dos Rios

Syrach – Exu Calunga – Gnomo – Calunginha

to Lucifer, Beelzebub and Ashtaroth. In the line of Lucifer, we find that he is attended by Exu Mangueira and Exu Marabô or Agaieraps and Put Satanakia, as they are known as from the medieval grimoires.

In the line of Beelzebub we find Exu Tranca Ruas and Exu Tiriri as his generals, also known as Tarchimache and Fleruty.

The third line is ruled over by Ashtaroth, who is also known as Exu Rei das Sete Encruziladas, whose generals are Exu Veludo and Exu dos Rios or Sagathana and Nesbiros. It also contains Klephot or Exu Pomba Gira. And yet we have another line in this hierarchy that is in the line of Ashtaroth but is ruled by Omolu and Exu Calunga, also known as Syrach. He has 18 legions of Exus under his command. They are:

Bechard	Exu dos Ventos
Frimost	Exu Quebra Galho
Klepeth	Exu Pomba Gira

Khil	Exu das 7 Cachoeiras
Merifild	Exu das 7 Cruzes
Clistheret	Exu Tronqueira
Silchard	Exu das 7 Poeiras
Segal	Exu Gira Mundo
Hicpacht	Exu das Matas
Humots	Exu das 7 Pedras
Frucissiere	Exu dos Cemitérios
Guland	Exu Morcego
Surgat	Exu das 7 Portas
Morail	Exu da Sombra
Frutimiere	Exu Tranca Tudo
Claunech	Exu da Pedra Negra
Musifin	Exu da Capa Preta
Huictogaras	Exu Marabá

The second grammar is concerned with the legions under the command of the Boneherd, Omolu, and includes the following spirits, separated into two lines, each having a superior in the following order.

OMOLU, The Boneherd

Exu Caveira (Sergulath)	Exu Meia Noite (Hael)
Exu Tata Caveira (Proculo)	Exu Mirim (Serguth)
Exu Brasa (Haristum)	Exu Pimenta (Trimasel)
Exu Pemba (Brulefer)	Exu Malé (Susugriel)
Exu Maré (Pentagony)	Exu das 7 montanhas (Eleogap)
Exu Garangola (Sidragosum)	Exu Ganga (Damoston)
Exu Arranca Toco (Minosum)	Exu Kaminaloá (Tharithimas)
Exu Pagão (Bucons)	Exu Quirombô (Nel Biroth)
Exu do Cheiro (Aglasis)	Exu Curado (Meramel)

Syrach and *Omolu* share the command over 7 lines of Exu, that will be explored further in the 5th chapter.

Exu Rei	Exu Gereré	Quimbundueiros	Exu das	Exu Omolu	Exu Caveira	Exu
			Exu Pantera Negra			

The third grammar is an extension of one of the spirits in the first grammar, *Pomba Gira*, and the various manifestations she has been given. The syncretism with succubi and demonesses given has proven to be at best misplaced, at worst erroneous, but is added here as a curiosity. The reasons for misplacements will also be discussed in the section about *Pomba Gira*.

Rainha das 7 Encruzilhadas	Astartea
Rainha 7 Cruzeiros	Pititis
Rainha do Inferno	Maria Padilha
Rainha da Kalunga Pequena	Lilith
Rainha das Almas	Allatou
Rainha das Matas	Proserpina
Rainha da Praia	Klepeth
Pombagira Cigana	Mara
Pombagira Maria Mulambo	Aluca
Pombagira 7 Maridos	Baalberith
Pombagira da kalunga	Lamastu
Pombagira Maria Quitéria	Lamia
Pombagira das Cobras	Nagini
Pombagira Dama da Noite	Noctiluca
Pombagira das Almas	Rusalkis
Pombagira da Praia	Iset Zemunin
Pombagira do Luar	Upierzycia
Pombagira Menina	Viechtitsa
Pombagira do Sol	Keteb

The Scroll Known as the Fall of the King

The spirit that is said to be the one presiding over the legions of Exu and Pomba Gira is said to be Lúcifer. He is also referred to simply as the Maioral or Exu Rei, meaning King Exu. This is in many ways true – but not absolutely correct, since the mayoral, in reality, is none other than Archangel St. Michael. This certainly suggests that a special dynamic is found between the two angels in relation to the kingdom of Exu that makes the distinction between the two blurred. Archangel Michael, who represents the spiritual fire of the heaven and the solar ability of overcoming, is together with the Lord of Earth, the archangel Lumiel, the angelic guardian of the many legions of spirits headed by Exu and Pomba Gira.

Capeta – The Maioral & Exu Rei

The importance of Lucifer is in any case so great that the first part of this grammar is given in the remembrance of the king who fell to earth. We are here confronted with a dilemma great and vast – and quite undisclosed in the Grammars of the Art, usually subject to the greatest of confusion, misunderstanding and bias. The famous kimbandeiro Aluizio Fontenelle referred to Exu Rei as the “absolute”, the crowned powers of Exu and the sum of all evil. One is warned against working with him in a black magic context and if one is supposed to work with him one should strive to use the methods of high magic or kabbalah, to avoid the more hard and brutal manifestations of these powers. Interestingly, there is similarity in the use of the word kabbalah amongst the kimbandeiros in the ‘60s, especially in Rio de Janeiro, and amongst practitioners of Obeah, especially from Jamaica and Trinidad; in both cases the reference is to a form of high magic performed with low spirits. Let us follow the thread of Obeah a bit further, as it can bring more light on this complex issue. The focus of the cult of Obeah is Papa Bones, similar in some ways to Omolu and the more serious members of the Ghuede family found in Haitian Vodou – given that he is often described and depicted as a cosmic skeleton. In Obeah,

Papa Bones is understood to be a trickster spirit, but he also has a darker counterpart, Sasabonsam, a monster from the forests in the kingdom of Ashanti. Sasabonsam and Papa Bones are the beneficial and malefic reflexes of the same form, and are as such suggestive of a model concerning the conflict inherent in the problem of Satan and Lucifer. The mechanisms are, of course, far deeper than this, since they reflect the spiritual Jihad against our corruptive drives and desires. There is a conflict, but a dynamic conflict, which is mirrored in the fight between the higher and lower soul attempting to take control of our actions. It is we, man, who instigate the war between Satan and Lucifer. For those who are motivated by satanic impulses, Exu turns into the devil; for those motivated by aspiration to the divine mind, Exu will turn into a powerful guardian and loyal friend, a manifestation of the "Absolute". The manifestation is related to the worshipper's constitution of soul and heart. As we have seen so far in this Grammar, the problem of evil is far more complex than the common distinction biased by Christianity separating the infernal and empyrean kingdom suggests. Let us recall that in the Bogomil heretics believed that God created Satanael from his shadow. It is important to note that the name of the angel who fell originally had the ending -el, signifying his divine status as a son of God. Lucifer, Satanael and Satan are maybe better viewed as a tri-fold reflection of the King of Shadows himself. Lucifer represents the promethean factor introduced to the creation, the principle of movement, change and wisdom – our higher soul, the divine reason or a vehicle for nous connecting us to all things in great harmony. Satanael, on the other hand, represents the bridge towards our lower nature, the deity of choice and the challenge that opens the possibility of entering within the kingdom of the emotional and ecstatic life that should ideally be subdued by the faculty of reasoning. If we allow our emotional life to assume the throne of our being we easily fall into corruption, and instead of being kings and queens of our domain, we turn into slavery and confusion. By crossing the bridge forged by Satanael, we turn our self into Satan, the exalted perversion of spirit with no recourse to the golden chain or light-seed of divine becoming. In accordance with via negative, it is easy to become convinced that "evil" is the absence of God. And truly, we can agree that absence of the light-seed facilitates the corruption of mind, soul and heart, leading to a fall of our own being towards matter, like Satanael when he lost his divine status and fell away from the source.

The term Black Magic has a multitude of understandings and, true enough, all possible interpretations of Black Magic can be validated in the realm of Exu, because we have the tri-fold segmentation of his realm: it

both represents a Mystery in itself – that we shall, for the time being, leave somewhat concealed – and also, the fall and corruption man can bring upon himself. If we avoid keeping our nature high and our character good in our promethean pursuits, the balance between the sensual and intellectual world can collapse: we fall into Hell where Satan is the King, and we lose our serenity and mindfulness. Ultimately this leads to activities associated with Black Magic, in the sense of them being motivated by the corruption of the soul. Such magical acts aim towards manipulating the will of others on the basis of satisfying the hunger and drives of the lower soul. This is negative magic and contradictory to the very essence of Lucifer himself. We must understand that Lucifer does not make choices on behalf of man, he represents an option, like Satan, and it is this paradoxical and intense contradiction which makes Kimbanda and Kiumbanda a path sharper than any blade. Contrasted with many other paths of magic and evolution, the danger of falling into corruption and insanity is more prominent.

Calling Lucifer is very different from calling Satan. While Satan is working on our desires, urges and impulses by operating them in a hidden and perverse manner, Lucifer works on our higher mind. To connect with this force will often be dangerous to the unprepared mind, due to the immense pressure his nature represents. Even low levels of manifestation always involve serenity and purity of all possible forces earlier present in the temple. Everything is cleaned away to make room for just a small amount of this force. A manifestation of the fallen nature is not signified with the Luciferian dignity, which aims at re-embracing the divine fire. Worship at the table of Satan, where all vices and perversions are served in the halls of Hell, is for those who see Exu as the portal to short-termed goals and direct all attention to the flesh and the immediate. By intricate mechanisms, Exu can ignite fire of the flesh and open up the labyrinths of our own lower soul with the same ease as the doors to the Jerusalem on high are flung open for the seeker to see the glory of paradise. And in this lies the challenge. Exu Rei represents both your higher and lower aspirations to the fullness of their nature, and in this many Seekers go wild or resort to explanations based on biased dualism. This is again related to the reputation of the various Grammars of the Arte, such as the Legemeton, ascribed to Salomon. The Grimoire ascribed to Honorius, the Black Pullet, and Grimorium Verum all have a sinister reputation. As the enlightened reader knows, this is far from the truth: here is another challenge for the seeker presented by Hermes Trismegistus himself to sanctify the quest. However, these Grammars of the Arte can very well lead one man to the regent of Hell, as they lead another to the King of Knowledge. They simply reveal the plain truth, that man himself is man's greatest enemy. The choice lies with the Pilgrim, not in the thorn-

road of which the Grammars are the map. Most Grammars of the Arte assume that the summoner is of a Christian orientation or at least a mystic, since this aspiration opens a dual way between the empyrean and infernal realms, enabling the magus to find balance between the kingdoms. Seen from such perspective, it is understandable that Christian-oriented gnosis is often prominent in the Grammars.

Items sacred:

Hyssop, Galbanum, all flowers that opens in the night. Cherry, Cigars, Gold, the colours red, black, and white. Tridents, diamonds and quartz crystals.

Lucifer: Gold, red, white

Satanael: Red, black gold.

Synthesis: Black, red, white.

Satan: Black

Pontos Cantados of Exu Rei

A encruza é de Exu

Afirmo e não errei (bis)

Saravá Povo da Quimbanda

Saravá nosso Exu Rei (bis).

Sr. Sete meu amigo de alma

Sr. Sete meu irmão quimbandeiro

gira todo mundo gira

mas seu Sete é da coroa de Oxalá(bis).

Sete facas de ponta em cima de uma mesa

Sete velas acesa lá na encruzilhada

Exu é rei, Exu é rei.

Exu é rei lá nas sete encruzilhadas.

Deu a meia noite,

Quando meu pai chegou (bis)

Corregira, vai ficar lá madrugada,

Salve Exu, salve Exu,

Rei das sete encruzilladas

O meu senhor das armas

Diz que eu não valho nada

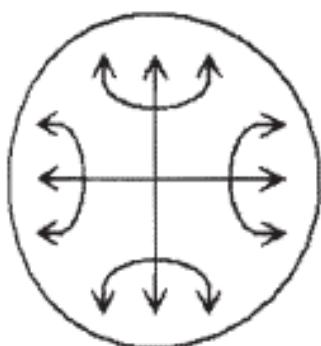
Oia lá que eu é Exu

Rei das Sete Encruzilhadas

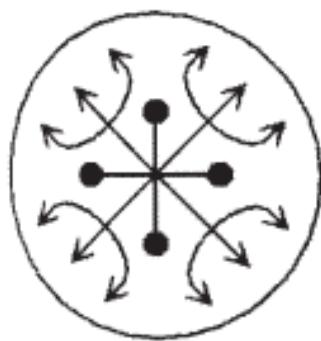
Pontos Riscados de Exu Rei



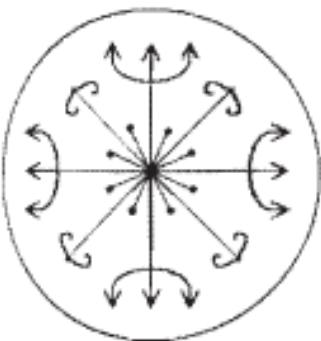
This is a kabbalistic ponto of Exu Rei, used in order to facilitate meditative contact with Exu Rei, like in dreaming. The ponto is adapted from Grimorium Verum.



This ponto of Exu Rei is the most simple and useful of the pontos and can be used in a multitude of different ways.



This ponto represents Exu Rei when he takes charge of a situation and can be sued in order to dominate a situation and also to soften hard possessions.



This ponto is used in order to attract spirits and can also be used in order to empower Exu Rei's presence. It can also serve as a protective talisman when used in the making of macoutos.



This ponto is called Ponto Maioral and represents a synthesis of the powers of Kimbanda as reflected within Exu Rei. We have the two swords that denote the equality between the male and female powers, the seven crosses denoting the importance of this number in so many circumstances and the sun of St. Michael crowning Exu Rei, denoting that he is overseen by a wise angelic host.

Exu Marabô (Put Satanakia)

This Exu is of a high order in the legions of Kiumbanda, a great healer with preference for fine wines and cigars. Fontenelle says that this Exu speaks and write French fluently and is an all-round gentle and wise spirit. He is said to be followed by a crow and especially Absinth is to his liking. He dwells at the crossroads and in temples decorated in his glory. His *pontos cantados* refer to him as *ganga*, which reveals a deep connection with the Bantu faith and thus one of the main roots of Kiumbanda itself. This further suggests that this Exu is one of the more authentic and older Exus, which may be why the translations of his names are lacking. Some suggest that his name means "the Exu who protects his people", but this is uncertain. He is also related to crossroad and to errant people and pilgrims. Given his old and wise stature, he is well equipped to give good advice and possessions tend to be of a gentle and clearly articulated type – but this is, however, not always the case. There have been incidents, where even this spirit has become enraged and uncontrollable. There are few or no curse-words coming from him; he prefers to challenge people coming to him directly, rather than by the use of foul words. He is an aristocratic in every sense and can often be perceived to have a hot effect on women, increasing their sexual senses and level of desire.

Amongst the daimonic spirits of the northern hemisphere he is said to be related to Put Satanakia, linking this Exu to the realm of Solomonic Magic as set forth in the Legemeton, and through this to the averse decans of the zodiac.

Besides healing, his domain is largely that of occult inspiration and the giving of wisdom, especially concerning stellar regions and works of the crossroad and the crow.

Pontos cantados of Exu Marabo

*Eu tá, eu tá!
Quem foi que me chamô
Eu é Exu! Eu é Exu!
Exu Marabô! Exu Marabô!*

*Poeira, poeira,
Poeira de Exu Marabô poeira,
Poeira de Exu Marabô, poeira*

*Poeira da encruzilhada
Poeira, poeira.*

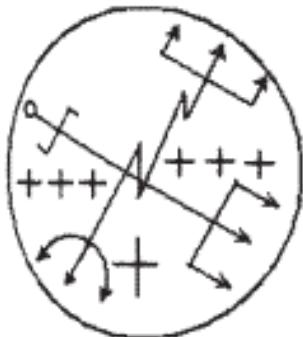
*Ele vem de longe mas chega aqui
E quando vem alguém lhe chamar (bis)
Vem salvando toda a encruza
Ja chegou Seu Marabô.*

*Eu fui no mato gangá, apanhar cipó
Eu vi um bicho gangá, de um olho só
O exu gangá, o exu gangá é Marabô(bis).*

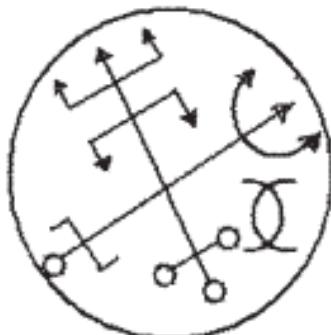
*Quem nunca viu
Venha ver
Marabô na encruza
É de quenguerê.*

*Ele é Marabô Toquinho
Dono do canto da tua
Ele quando pega a demanda
É sempre Ogun que manda
Pedaço por pedacinho (bis)*

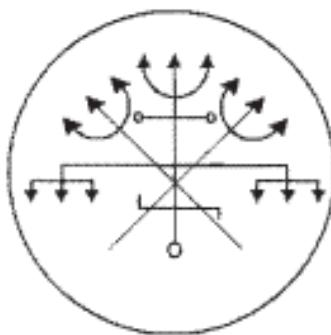
Pontos Riscados of Exu Marabo



This ponto is the most common one and can be used when calling upon him.



This ponto can be used when his presence needs to be strengthened and he is called upon in order to solve very delicate situations.



This ponto is used in works of domination.



This ponto is used in order to exorcise possessions and to neutralize negative energies.

The Work

To call him, you should offer the seeds of the castor plant, seven in all, wrapped in a silk cloth. This you should present to him at a crossroad, giving also the gift of seven feathers of the crow. This should be given on his signature written with yellow flour (flour mixed with sulphur) on the dirt. Call him with the following words:

O Exu gangá, o exu gangá é Marabô
Marabô is in the crossroad

O Exu gangá, o exu gangá é Marabô
He is coming to my aid

O Exu gangá, o exu gangá é Marabô
Eeee Exu gangá ooooo
Marabooooo

You will then state your desire, which you write down with dove's blood on parchment and present inside his gifts. You will state your request seven times for seven nights. On the seventh night you will go back to that very same spot and you will pour red wine on the spot, thanking him for granting your desire. If the desire has not been granted, you will tell him so by lighting two black candles and again calling him to your aid, this time asking him to come to you in dreams.

By making his descent in dreams possible, draw up the following signature with the intention clear in your mind, and put it under your pillow. You will pray for him to meet you in the land of dreams and to tell you what you need to know. Beside your bed place a chalice of Absinth as a present, or a chalice of wormwood tea mixed with strong liquor, with his signature drawn under and inside the chalice. By this formula he will come and he will teach you.

Items Sacred: Iron, castor seeds and oil, any kind of quartz, especially those made yellow by sulphur. Colours: Red, Black, Yellow.

Iconography: A bald, but bearded dark skinned deity of a heavy build. His red cape forms into wings around him. He is armed with sword and chalice and guided by the crow.

Exu Mangueira (Agalieraps) - Exu of the Mangotree

This Exu is quite similar to Marabô. As his name indicates, he rests by the mango tree and leaves or bark of this tree are sacred to him, as is the offerings of its fruit. The tree itself can be used as an object of adoration and one's work can be done at its foot. In many things his preference is the same as of Marabô. His ability to cure is, by some, seen as greater even than that of Marabô, due to his fierce temperament and ruthless defence of his worshippers. However, the similarities between Exu Mangueira and Exu Marabô are so great that one easily can confuse one with another. Mangueira tends to be less eloquent than Marabô and we should turn to his daimonic correspondence to make the distinction between these two Exus sharper. Agalieaps is a demon-king of Hebrew origin and we find him mentioned in the 1822 grimoire known as Le Veritable Dragon Rouge as an important servant of Lucifer, commander of the second Hell and as a spirit who gives knowledge across timelines and reveals that which is hidden. He is good for works where you desire to sow discord amongst men and he also knows the virtues of plant and mineral.

Pontos Cantados of Exu Mangueira

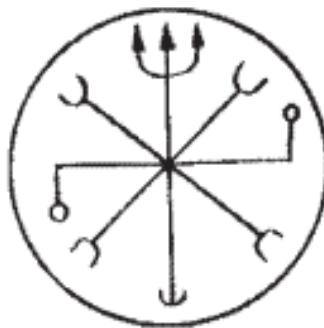
*Exu ganhou garrafa de marafó
E levou na capela pra benzer!
Seu mangueira correu e gritou:
Na batina do padre tem dendê!
Tem dendê, na batina do padre tem dendê! (4 times)*

*Viva as almas!
Viva a coroa e a fé (ô viva as almas!)
Viva exu nas almas!
Ele é Seu Mangueira de fé! (ô viva as almas!)*

*Exu trabalha de pé
Não se senta na cadeira!
Gosta de beber marafó
De brincar com o seu garfo!
Saravá Exu Mangueira! (bis)*

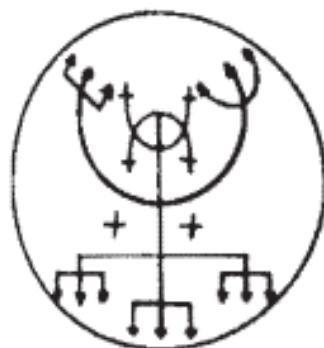
*O sino da igreja
Faz belém-blém-blém
Exu na encruzilhada
É Rei, é capitão*

*Exu Mangueira
Trabalhador na encruzilhada
Toma conta, presta conta
Ao romper da madrugada*

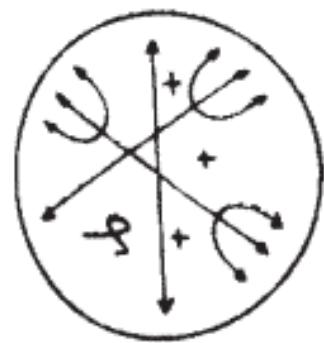


Pontos Riscados de Exu Mangueira

A ponto used to bring him down in the temple.



This ponto is used in works of attraction and seduction.



This ponto can be used in order to fortify his presence.



This ponto can be used when one wants to work towards issues of prosperity and material fortune.

The Work

As a servant of Lucifer and the closest companion of Marabô, one calls him by presenting a mango wrapped in a black cloth together with light beer at the crossroads. His signature should be drawn in sand using a stick of the mango tree. Repeatedly draw his signature, while calling him in the following way:

Exu Mangueira, *ganga aí*,
Eee Exu Mangueira *aid*
As I call you come to my aid

Pour some beer on his signature from time to time and you will surely feel a mighty presence arriving to your circle.

Items sacred:
Trident, sword, mango.

Iconography:
A strong man with red hue and a prominent moustache, armed with sword and trident.

Exu Mor (Belzebub)

Belzebub is the second in command in the legions of Kiumbanda. This Exu is a high ranking general and king of this realm. He rules the spirits of the streets, and is said to be one of the more aggressive Exus. His prominence amongst the ranks of Exu is probably due to his renown as a god of the witches and also the fame the kabbalah achieved amongst students of the occult in the thirteenth and fourteenth century. The ten sephira that express the faces of the Godhood also have their dark reflection. Many of these spirits carry clear indication of belonging to Geburah, the sephira of Wrath, Blood and Energy. MacGregor Mathers gives the following listing, from top to bottom.

1. Satan and Moloch
2. Beelzebub
3. Lucifuge
4. Ashtarot
5. Asmodeus
6. Belphegor
7. Baal
8. Andrammelech
9. Lilith
10. Naamah

The interesting point to note here is that most of these deities represent the gods venerated by tribes that were in opposition to what came to be known as the Israelites. Moloch was a Canaanite god of fire. Asmodeus, a Persian spirit with close terrestrial connotations, was incorporated in the Jewish myths as an enemy of God. In the case of Belzebub, the probable origin is Bel-se-buth; or ultimately, the great rival of Jahveh, the Moabite god Baal Zebub or simply Baal, which was referred to as the adversary by Chassidic Jews in the 18th Century. An argument may be presented against Belzebub being a demonic deity presiding over flies; this attribute may arise from confusion with some Mesopotamian fiend.

We find the same theme in Belphegor, which is probably a corruption of Baal Peor, a god of licentiousness depicted in a form typical of the ithyphallic Priapus, a proper icon for the “God of the Witches”. Andramelech is said to be brother of Asmodeus and his name means King of the Underworld. These few comments are made to remind you, dear reader, of the complexity of the matter at hand.



We also have a famous confession quoted by Richard Cavendish: the monk Jean del Vaux confessed, without torture, that he and some other people worshipped Belzebub in 1595 as their “Grand Master”, which naturally brings to mind the accusations hurled at the Knights of the Temple. It seems that the icon of Belzebub, “Lord of Flies”, Prince of Seraphim and Daimon of the month of July, in his ambivalence and capacity as a repository of the many gods that opposed Jahveh, can shed even more light on the nature of

Kiumbanda and especially its relation to European Witchcraft practices. Certainly great, arcane teachings related to the practice of the Knights of de Molay can be discovered with this Exu as one’s guiding spirit.

Pontos Cantados de Exu Mor

*Dentro de uma casa velha
Aonde mora escuridão
Ô passa um homem sempre em frente
Mas com seu chapéu na mão
Ô, quem tem asa sempre voa
Ô, que tem fé sempre caminha
Eu não giro na luz não, porque a noite é sempre minha*

*Eu andava na beira do trilho
Firmando o meu ponto quanto o trem passou
Eu ouvi timbali de martelo que veio do inferno, o Diabo mandô
Exu é do inferno, o Diabo mandô.*

*Foi de baixo da ponte preta
ouvi um grito de socorro
Não umbanda, nem quimbanda*

*Magia Negra Vem Trabalhá
Os Olhos desse Homem tem Magia sim
Magia negra ele faz seu Pai é Barrabás
Magia negra ele faz seu Pai é Belzebu*

Items sacred:

Old sticks and batons, trident, goatskin and goat skulls.

Iconography:

He is depicted a red goat similar to the depiction of Baphomet given by Eliphas Levi.

The Work

The work done with this Exu is profound and dangerous and his arcana deep and vast, so both for the sake of secrecy and not encourage dangerous spirit congress no guidelines for work with this awesome deity will be given.

Exu Rei das 7 Encruzilhadas (Ashtaroth) Exu King of the Seven Crossroads

Ashtaroth is the King of the seven crossroads of power and a mighty general, third in command of the legions of Lucifer. Any road can close or open by the aid and interest of this Exu. This Exu is a gentle spirit, very similar to Lucifer in his ways and dominates the more aristocratic Exus. We meet him in Legemeton as an infernal duke and thus ascribed to Venus. He is said to have been a beautiful angel riding a dragon and commanding vipers. Some sources claim that he is originally a Syrian god, probably because of the connection with Ashtor or Astarte, Venus, or Ishtar who is of a Syrian origin. In the Bible she is referred to as a deity worshipped by the Zidonians (i.e. Phoenicians). Associated with fertility, she would belong to Moon, but other factors indicate that she would be more connected to Venus. Assuming that this theory of evolution is correct, we find an interesting parallel with Kumbanda insofar as the dual-sexed deities are concerned. Ashtaroth, the embodiment of beauty, King of the Seven Crossroads, will reveal all things past, present and future, and can teach any natural science.

Pontos Cantados of Exu das Sete Encruzilhadas

Ah, Exu, Ah Exu

King of the Crossroads of the World

Ah Exu, Ah Exu

Struck with Beauty

Ah Exu, Eh Exu

With Thy Breath make the Crossroads come alive

Ah Exu, Eh, Exu

Exu of the Seven Crossroads

Come to my aid as I beg your presence

Ah Exu, Eh Exu

As curas do seu Sete Encruzilhadas

Tem uma beleza rara

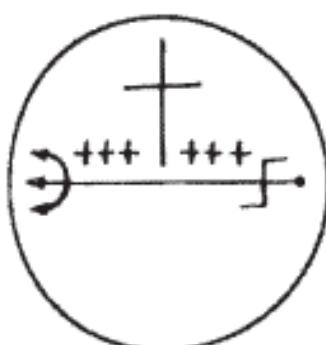
O seu Sete começa, aonde a medicina pôr

Mas ele cura mesmo, cura sim senhor

Mas ele cura mesmo, aos filhos seus

Me cura seu Sete, pelo amor de Deus

Me cura seu Sete, pelo amor de Deus.



Pontos Riscados of Exu das Sete Encruzilhadas

This ponto belong to Exu Rei Das Sete Encruzilhadas and is used in order to open ways, especially for celestial communication.

The Work:

This Exu can be used in works of clairvoyance and revelation. He is a teacher amongst the Exus. He is also an Exu of amorous affairs and can solve difficulties in any kind of relationship.

Work with Exu das 7 Encruzilhadas to open the ways.

During the last Friday of the month, for seven months, go to a crossroads at midnight. Before leaving take a bath of water mixed with cachaça and three of the herbs belonging to the kingdom of the Crossroads.

Take to the crossroads a bottle of cachaça, one can of beer, one red candle, one black candle, the ponto of Exu drawn with red pembá on black cloth, a pack of matches and two cigars. You will when you go to the centre, where the roads meet and pour out the beer saying:

"This is for you Ogum, so you can open the ways for me and grant me license to work with Exu of the Seven Crossroads. I pray that your machete work with me and help clearing the paths for me."

Now bow down and say:

"I greet you, powers of the Crossroads, please grant me license to work in your kingdom".

Make a cross-sign with cachaça at the four cardinal points as well as the mid-quarters, eight points in all, and lastly on yourself. Place the ponto in the crossroad, light the candles, light the cigars and place one on the ponto, pour around half the bottle of cachaça around the ponto and speak to Exu. Drink three small sips of the cachaça during your prayers. Then take the box of matches and pull seven of the matches halfway out of the box and close them in this position. Present the matches on the ponto and say:

"This fire and flame I offer to you, spirits of the Crossroads, King of the Crossroads, so that all my ways will be opened and all doors previous closed now be open for me. I know your powers and I know you can help. Help me know and I will come back to this crossroad and show my gratitude."

You then make a promise of what you will give to Exu upon completion of your wish and leave the crossroads area.

It is crucial that you keep your promise. Whatever you do, do not neglect to keep your word. Exu is a spirit of honour and does not like deceit, lies and broken promises.

Items sacred:

Serpents, bats, opal, ruby, onyx, meteorite, orchids, cherry and flavoured tobacco, absinth and anis.

Iconography:

A handsome winged man dressed in red and gold, holding a serpent and a trident with a dragon lying at his feet.

Exu Tranca Ruas (Tarchimache) - Exu Streetblocker

This spirit is in many ways similar to Ashtaroth and is the second in command in the hierarchy of power, following Belzebub. It is this Exu, who gave the spirits of Kiumbanda the task of guarding the streets. This intensely supportive and helpful spirit lives in the streets and crossroads of urban and rural areas alike. The street is conceived as the rural river, the point of access to the mundane world from the world of spirit. Tranca Ruas is a spirit well tempered and with an immense knowledge, and it is possible to work to establish a contact with Exu Tranca Ruas for gaining his favour as a guiding spirit. Since crossroads and streets are everywhere, we will find that this Exu is related to all lines or sites of power in important ways, especially in the line that represents the last crossroads of human life, the line of the Souls. He is also placed at important junctures in the line of the Forest and Weeds; he is also deeply related to the powers of the waters, especially the Ocean, as well as the gypsies, the line of Lily or Hell. He is related to the Moon, Stars and the Arte Infernal. The various kingdoms he is seen in as an important Exu points out the importance of this spirit and the mystery of the crossroads itself. In one of his pontos it is sung: "He is the owner of the Street/ Who runs in the streets/Who works with the souls/ It is me, Tranca Ruas". This Exu is an excellent protector of gates and doors and many adherents of this Exu have reported how a fearsome man has made his presence clear for those who have approached the house of the devotee with evil intentions.

Pontos Cantados of Exu Tranca Ruas

*Seu Tranca Ruas nos cobre com sua capa
Quem tá na sua capa escapa
Sua capa é uma Cruz de Caridade
Cobre tudo só não cobre a falsidade*

*O Luar ... Lá no alto da Rua
E Ela se foi pra sua Aldeia
Está esperando Tranca Ruas do Luar
Ele é filho do Sol ele é filho da Lua.*

*O sino da Igrejinha faz belém blem blam
Deu Meia Noite o galo já cantou
Seu Tranca Ruas que dono da gira
E corre gira porque o Rei mandou.*

*Bará Exu, Bará dono da Rua
Bará Exu, saravá Seu Tranca Ruas
Tranca Ruas Bará, Bará
Exu Bará, Bará, Bará.*

*Quando o galo canta
As almas se levantam
E o mar recua
É quando os anjos do céu dizem amém
E o pobre do lavrador diz aleluia
Diz aleluia, diz aleluia
Seu Tranca Ruas diz aleluia
Diz aleluia, diz aleluia
Seu Tranca Ruas diz aleluia*

*Vem descendo a Lomba
Vem correndo Ruas
Quem trabalha com as Almas
É Seu Tranca Ruas.*

*Tranca, tranca, tranca a Porteira
Para que não entre demanda
Tranca-rua em minha Tromqueira
É trabalhador da Kimbunda.*

*É Meia Noite,
Lá no Céu tá brilhando a Lua
E no Cruzeiro,
Tá trabalhando Tranca-rua.*

*Tranca Ruas das Almas
Mora no alto da Lomba
Onde o galo canta
Onde as Almas tão de ronda.*

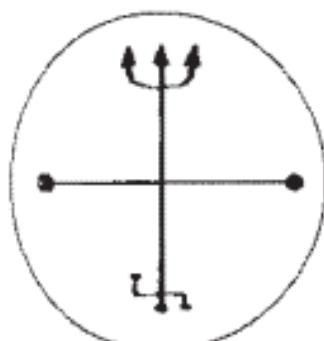
*Eu amei alguém
E esse alguém amou ninguém*

*Eu amei o sol, eu amei a lua
O ló na encruzilhada eu amei Destranca Ruas.*

Pontos Riscados of Exu Tranca Ruas



This is the kabbalistic ponto of Exu Tranca Ruas and can generate a powerful manifestation of this Exu. It is also very good to use as protections when building macoutos.



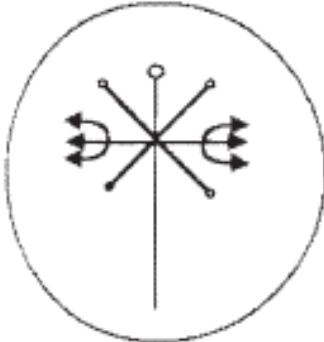
This ponto is the general ponto for calling Tranca Ruas and is used for protection and defense.



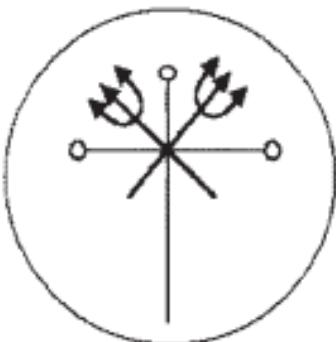
This ponto is used when employing Tranca Ruas in works of attack and malefic magic, especially to sabotage the ways of enemies by closing up all opportunities and possibilities of progress.



This ponto represents Tranca Ruas in connection with Omolu and is a good ponto to use in works of healing and necromancy.



This is the ponto of Tranca Ruas Do Cruzeiro that can be used for spiritual elevation and purifications. It is a ponto that repels negativity effectively. One can trace this ponto with white pemba on a banana leaf, call Exu and also use the ponto as a part of a bath of purification.



This is the ponto for Tranca Ruas da Encruzilhada (Lembaré) and can be used for opening blockages or creating blockages.

The Work

Working to gain the favors of Exu Tranca-Ruas where he might guide you:

You will take a black cloth, and with red silken thread sew his signature in the centre of this cloth – the cloth should be of exquisite quality. Place this cloth at a crossroads at midnight, and present four black candles and four red candles in each of the four points. Cover the signature on the cloth with a terracotta bowl, in which you will place farofa made with 21 chili peppers and a raw beef or tongue of an ox, which are prepared together with generous amounts of Ataare (alligator pepper) that you have chewed yourself. Then take four cigars and cross them, two and two on each side of the offering. Take three more cigars and place them, crossed, in front of the offering. Three small daggers should be present in the offering. Finally, take seven boxes of matches, placing them around the offering. The boxes should be half open and reveal the red end of the matches. After these preparations, light a charcoal and use sulphur and myrrh mixed as incense to draw forth this spirit. Call him by prayer and song and sacrifice a black cock on the offering. A few drops should be allowed to fall on the incense. This should be enough to cause possession and the spirit will teach you from this point on. After the work is done, take the cloth with you. It will serve as the vehicle between man and spirit every time you seek out Exu Tranca Ruas' guidance.

Items sacred:

Trident, sword, iron, hematite, the herb known as sword of St. Jorge, red and white roses or flowers from the street in such colours.

Iconography:

A red hued Exu, kneeling with a trident. He is wearing a leopard skin covering his head and loins. Sometimes he is also depicted with goat's hooves.

Exu Veludo (Sagathana) - Exu Velvet

Exu Veludo is the immediate assistant to Ashtaroth and a powerful spirit, whose goat feet indicate a powerful connection to the world of the Infernal Art. He is depicted as a gentleman with a dark blue cape. He is polite and well spoken, a genius of language and linguistics. He is also a powerful protector of women, especially against male hostility. Legend says that this Exu came from the Orient and spoke Swahili. Another tells that he was an Arabic emir, who was murdered somewhere along the coast of Brazil. He dresses in velvet clothes and wears a turban and delights in costly garments and jewellery. He takes a special delight in women of Arabic descent or women with attraction toward Arabic customs and disciplines and can as such be seen as an Exu that bridges the kingdom of Kiumbanda to Islam and Sufism.

Pontos Riscados of Exu Veludo

*Comigo ninguém pode
Mais eu pode com tudo
Na minha Encruzilhada
Eu me chamo Exu Veludo*

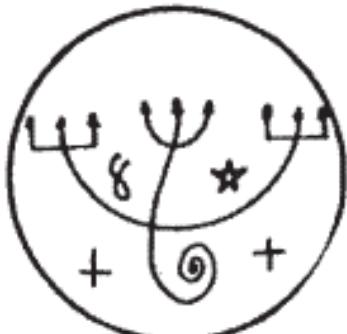
*Auê Veludo...
Seu cabrito deu um berro
Rebentou cerca de arame
Estourou portão de ferro*

*Vence demanda,
Quebra tudo
E meu Compadre
Exu Veludo
Ehimbundé, Ehimbundé Exu
Exu, Exu, Veludo*

*Exu pode com fogo
Elé pode com tudo.
Saravá Exu veludo
Quem demanda comigo
Não chove miúdo
Saravá Exu veludo.*

*Descarrega, Seu Veludo
Leva o que tem que levar (bis)
Com sua força bendita,
Leva o mal pra o fundo do mar.*

Pontos Riscados of Exu Veludo



This ponto can be used in order to appeal to Exu Veludo in order to combat negativity.



This ponto can be used in works of seduction, love and domination.

The Work

A Work to defeat abusive men.

This Exu is also associated with the twilight hours, running rivers and ocean shores. If a woman is harassed by a man, she can appeal to Exu Veludo to hinder the abuser in the following way.

At the edge of a river make a crossroads with stones from the river, with a circle of stones in the middle. Throw some cachaça to the four gates of the crossroads and greet the powers of the crossroads. In the middle circle, draw the ponto for domination and place a nice piece of dark blue velvet on the ponto. Light two candles, one black and one red and pour some fine liquor, such as amaretto, and some strong cachaça around the ponto. Place on the piece of velvet seven red chili peppers and a small dagger. Pray to Exu in your own words, asking that he take the dagger, that he take the velvet, so he can in silence and glory smash your abuser. Finally, light a cigar for him and leave it with the dagger. Leave the place

and do not return to this place for three nights.

Items sacred:

Velvet, turbans, Arabic knives, tridents and daggers.

Iconography:

Red skinned Exu with black or blue cape of velvet, trident.

Exu Tiriri (Fleury)

This Exu is a powerful curador and in works of cleansing he is excellent. Often he is accompanied by a Pomba Gira. He is also good to use for purposes of divination and has a great understanding and compassion for human misery. He is said to be of a black hue and have unpleasant features, but is gentleman in all his ways. He is a womanizer and a great mediator between the various kingdoms of power. He can very well be applied in works concerning relationships, clandestine, or those suffering from problems, or external abuse and suppression. This is perhaps linked to a legend telling that Tiriri had an incarnation in Ireland, where he seduced the daughter of a wealthy man, who despised the womanizer Tiriri and made sure that he suffered for conquering his daughter. All kinds of degradation and maltreatment of body and face were imposed upon the handsome womanizer until he finally died of the abuse. Accordingly, he can be used with great efficiency in works of destruction, especially in cases of abuse. He is reputed to bring with him his ally Exu Tranca Ruas in powerful workings, to take people to their eternal and permanent ruin. It is also important to point out that this Exu may originate in Oyo state, Nigeria, given the prominence of this Exu in traditional houses of Orixa worship in Bahia with roots in Oyo state. Exu Tiririr is a carefree and gentle spirit, who usually manifests in a calm way and with the temperament of a warrior; this is the basis for one of the most forceful and enigmatic protectors amongst the legions of Kiumbanda. However, he is one of the Exus who can manifest in very different ways and his preferences can vary quite a lot, from peppered pinga to beer, from cigars to smooth cigarettes.

Pontos Cantados of Exu Tiriri

*Exu Tiriri Bará
Bará Exu Tiriri
Salve o Povo de Aruanda
Exu Venceu demanda*

Exu Tiriri Bará

O sino da igrejinha faz belém blem blem
Exu na Encruzilhada
É Rei, é Capitão
Exu Tiriri
Trabalhador da Encruzilhada
Toma conta, presta conta
No romper da madrugada

Corre, corre, corre gira
Corre, corre toda Encruza
Quem trabalha no Cruzeiro
E demanda não recusa.

Ele é... Tiriri Bará!...
Ele é... Tiriri Bará!...

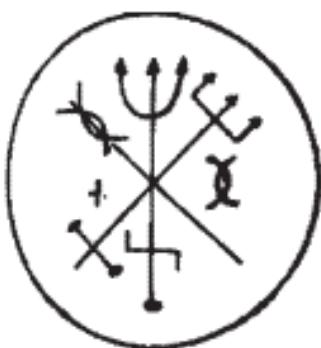
Laroíê Exu ê Cuba ô
Ê mojubá é
Laroíê Exu Tiriri Lonan.

*Quer te pegar
Olha moça que gosta de samba
Olha o moço que quer batucar
Arué, arué, arué
Arué, arué, arué*

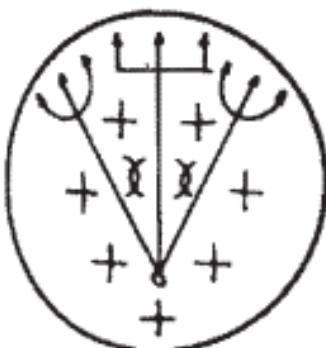
Pontos Riscados of Exu Tiriri



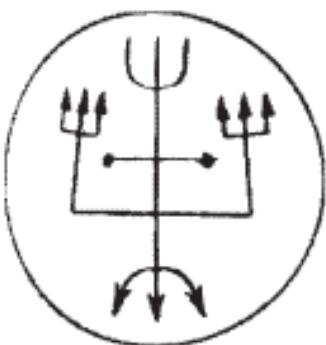
Kabbalistic ponto of Exu Tiriri in order to bring forth the manifestation of this Exu's power.



This ponto is effective when fumigations and purifications are needed. It effectively repel any kind of negativity. Simply light a red candle on top of this ponto drawn of virgin paper on Friday night and pray to Exu Tiriri to remove obsessive spirits and negativity. The next night add the ponto to incense and fumigate the house.



This ponto is for Exu Tiriri do Cruzeiro and are used in specific workings concerning the cemetery.



This ponto is for Exu Tiriri da Calunga and

Items sacred:

Pemba, roses, aguardente, guns, iron, Tiririca.

Iconography:

A young clean shaven Exu with big ears and crippled arms, a sinister smile and deformations of the legs. He is in all red.

Exu dos Rios (Nesbiros) - Exu of the rivers

It is said that this Exu is particularly suitable for works for fame and success. This Exu lives in areas close to water, especially at the point where two streams meet and flow as one. This gives this Exu a lunar

flavour, and it is perhaps important to look closer at the energies present in this Exu from the point of moon and waters mixing. For Umbandistas this Exu is deeply connected with Oxum because of the river; this view is, however, quite limited. The river carries a power, lunar by nature but also unpredictable and changeable. And so is this Exu. He is the King of the Waters and is as such related to emotions and communications, as well as to sudden devastations. With his fine manners this gentle spirit can remind of Exu Veludo and Exu Marabô, but he can also suddenly change into a force of turbulence and terror. He is an expert in purifications using water and knows the secrets of medicinal herbs and is as such a good companion to Exu Curadô and Exu Pimenta.

Pontos Cantados of Exu Dos Rios

*Meu senhor das almas
Exu dos Rios vem aí (bis)
Elé vem acompanhado
De seu irmão Tiriri (bis).*

*O rio corre pro mar
Rua corre pra encruza (bis)
Louvado seja Exu dos Rios
Que demanda não recusa (bis).*

*Quem me invoca nesta “Banda” é, é!
Só pode sê meu fio é, é ó
Gira ronda, gira ronda é, é, á
Seu poder é sobre as águas é, é, ô!
Pra cruza fios de Umbanda,
Já chegô Exu dos Rios é, é, á*



Ponto Riscado of Exu Dos Rios

This is the ponto for bringing down the powers of this Exu.

Items sacred:

Water, mud, pebbles, fresh water shells, Erva St. Luzia.

Iconography:

He is in red and dark blue with his feet in the shape of a duck. His figure is strong, but somewhat swollen. He carries a trident.

Exu Calunga – Syrach - Gnomo – Calunginha

The crossroads at the bottom of the Ocean is one of the epithets of this Exu. As Exu Calunga, he is first and foremost an Exu of the Cemetery and his placement amongst the hierarchies as the bridge between the greater chiefs and the lesser chiefs indicates his liminal domain, as well as the importance of the underworld and realm of earth elementals amongst the Exus. Calunga sometimes appears as a dwarf-like creature, which explains the name Gnomo. His relation to the depths of the Ocean links him with the powers of mermaids and sirens; sailors who died at sea enter his legions. The depths of the ocean represent mystery and secrecy, and in the case of Calunga they are intertwined with death. Calunga is mostly used in works dealing with dead sailors and spirits of the ocean, both in works of great healing and also to create emotional disturbance in the victims of his rage. He is also found within the earth of the cemetery and is thus the mysterious axis that connects those who died at sea with the kingdom of Omolu.

Ponto Cantados of Exu Calunga

*Eu tô te chamando ô Calunga
Pra você vir trabalhar
Quando eu te vejo, ô Calunga!
Vejo também a sereia do mar
Eu tô te chamando ô Calunga
Pra você vir trabalhar
Quando eu te vejo ô Calunga!
Vejo também a sereia do mar
Eu tô te chamando ô Calunga
Pra você vir trabalhar
Chega também a sereia do mar*

Rodeia, rodeia,

*Rodeia, meu Santo Antônio rodeia (bis)
Meu Santo Antônio pequenino,
Amansador de burro brabo
Que mexe com Seu Calunga
Tá mexendo com o diabo,
rodeia, rodeia Exu rodeia.*

*Exu é cainana,
Quem te mandou, cainana
Foi exu cainana, eu meu,
Protetor cainana,
Ele é quem me livra, cainana,
De todo horror, cainana.
Exu cainana (bis)*

*Eu tô te chamando, ô calunga
Pra você trabalhar
Quando eu te vejo, ô calunga
Vejo também a sereia do mar (bis).*

Ponto Riscado of Exu Calunga



This is the ponto that calls down the power of this Exu..



This ponto is used in order to gain insight into the mysterious depths of Calunga.

Items sacred:

Sea sand, shells from the ocean, poisonous sea fishes

Iconography:

He is a red skinned spirit with small features. His gaze is sharp and his horns small but thick. He seems to be positioned in a way that signalize attack.

Exu dos Ventos (Bechard) - Exu of the Winds

This Exu is related to the wind and can appear in this form when called upon. Frenetic dances and flapping of the cape are often witnessed when this Exu enters the terreiro. Mountaintops and windy places are domains especially suitable for workings with him. Wherever we find natural disasters caused by wind, he is present. His form is that of a black spirit appearing to move even when he is still. His magic is confined to the realm of reptiles, especially toads and vipers. But he is also a great exorcist and purifier. He represents climatic changes and types of wind, from gentle breezes to tornadoes. This Exu loves to purify malignant atmospheres and has important connections to Omolu and Calunga. Sometimes referred to as Tata Ventaniana, denoting his Congo/Angola origin, he is as such deeply related to all phenomena occurring in the sky, which ties him with the powers of Yansan and Xango. He also has another path, referred to as Corta Vento, which is an aspect used to soften the devastating powers of wind.

Pontos Cantados of Exu Dos Ventos

Venta toda noite
Sopra todo dia
Ele é Exu do vento
Tatá 7 Ventania

Exu do Vento, do Vento, do Vento...
do Fundo do Mar
Se leva todas as palavras
Mas as verdades ficam no Ar

Ai vem Exu Mareiro do Fundo do Mar
Para trabalhar
Ele se leva todas palavras
Mas as verdades ficam no Ar

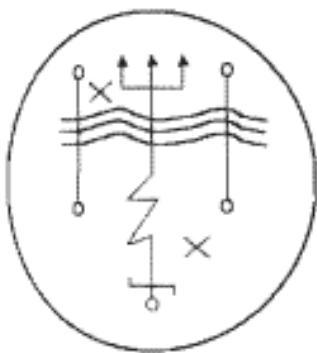
Vem uma Ventania, nganga
Do alto da Serra
Era a Pomba Gira, nganga
Que vem descendo a Terra

Ele tinha uma casa e agora não tem
Porque o Vento levou...
Ele tinha dinheiro e agora não tem
Porque o Vento levou...
Ai Exu dos Ventos,
Meu grande camarada
Ele quer que você
Arrume a sua morada

Numa noite de tormenta,
Ouvi sete gargalhadas
Era Seu Sete Trovões
Que chegava na madrugada

Ela traz linda ventarola
Ela chega prá abanar a noite (bis)
Mais ela é uma formosa mulher
É Pombogira do Vento, arrasa quem lhe quer (bis)

Quem trabalha com fumaça
Quem trabalha no Ar
Só é Exu, só ele é...



Ponto Riscado of Exu Dos Ventos

This is the ponto used to bring down the

Items sacred: Dust, skin from trees destroyed by wind and lightning. Moss and stones taken from windy mountains can also be placed in his sanctuary.

Iconography: A firm spirit with thick horns and a full beard and fangs. He is holding a trident and a pile of dust in his hands.

Exu Quebra Galho (Frímost)- Exu Branchbreaker (it is also a slang referring to small favors)

In the broken branches of the lonely trees and in the silence of the dark fields at night we will find this Exu and there he assumes his power. He is said to lead women astray into perversity and he is good to use for breaking up relationships in the most catastrophic manner. He can also inspire women to leave their home for no good reason, except to seek out carnal pleasures. He is a great patron of illicit and clandestine sexual relationships. He is an Exu of the forest and the wild, uncultivated regions. He can also be asked to intervene in unhealthy relationship, breaking them, but one needs to exercise great care, since he is particularly fond of twisting the minds of women. He work often with Exu Pagão and can be worked very well together with Exu Moreego and Maria Mulambo.



Ponto Riscado of Exu Quebra Galho

This ponto is used to call upon the powers

The Work

A Work to break up a unhealthy relationship.

Light two black candles and one red where you enter the forest. Make two dolls of dry weed. Inside the dolls place seven strips of paper with the names of the couple you wish to separate. Tie the dolls with a black cord and place them on a plate. On one doll put perfume mixed with pepper, and on the other cachaça mixed with diavolo powder. Draw the ponto of Exu Quebra Galho on a piece of black cloth and wrap the two dolls in the cloth. Sprinkle Domination powder on the package and call upon Exu to cause the one to dominate the other, the other to dominate the first, and to bring an end to their relationship. Open the pack, and cut the black cord with which the dolls are tied with a knife; force and intent are important. Pour cachaça around the place, leave a cigar and burn the dolls. Leave the place while the dolls are burning, thanking the powers of the forest for their assistance. When back home, take a bath in coconut-water, basil and sea salt and forget about the working.

Items sacred:

Perfumes, gunpowder, oils, make up.

Iconography:

He is depicted in the form of a proud Tata Nganga. He is physically strong and wears no shirt, only ragged trousers.

Exu Pomba Gira (Klepoth)

In this form the female Exu is also referred to as the women of seven Exus. Fontenelle connects her to the Goat of Mendes or rather the Priestess of the Goat. Again we find a remnant of the European heritage of Kiumbanda, which together with the associations found in Grimorium Verum gives us another indication of one source of the constitution of Kiumbanda's legions. Pomba Gira is the protector of women, a fierce, great adversary. In workings of love and unjust treatment of women, she is the spirit we call upon. Many are of the opinion that no spell is complete unless this Exu has interfered. Pomba Gira will be discussed in a separate section as Klepoth is just the door into a realm of delightful fiends and friends revealing mystery upon mystery. The third grammar is dedicated to this mystery and the many manifestation of this Exu.

Pontos Cantados of Exu Pomba Gira

O galo canto cacurecou

Oh Pomba Gira

Oh Pomba Gira

Oh guingangá

Pomba Gira girá

Pomba Gira girê

Tataretá tataretê

Pomba Gira chega

Pomba Gira chegou

Pomba Gira girou

É a muié de Sete Exus

Sá Pomba Gira chegou

Ponto for protection

Pomba Gira, Pomba Gira

Pomba gira, tatá crué

Olha Pomba Gira, Pomba Gira

Pomba Gira, tatá crué

Ponto for bindings:

Tala, Tala-tá na Pomba Gira

Tala, tala, para que não caia

Tala, Tala-tá na Pomba Gira

Tala, tala para que na caia

Items sacred:

Champagne, cigarillos, perfume, jewelry, velvet, pearls, Dama de Noite and Salyx.

Iconography:

She is depicted as a free woman proud of her sensuality and womanhood, usually challenging dressed in red or black, sometimes showing her breasts.

Exu das 7 Cachoeiras (Khil) - Exu of the Seven Waterfalls

Here we have another dangerous force associated with seismic activity, such as earthquakes. He lives close to waterfalls and his presence

is a force that markedly grows and grows in strength when you call him. To call him one should present a small bowl of water taken from a waterfall, in which one puts a pinch of graveyard dirt and another of sulphur. This should then be placed on his ponto and he should be called upon for protection and destruction of enemies property. Furthermore he is deeply related to caboclos and some say that it was this Exu who helped Moses to split the waters of the red sea, so that his people could pass.

Pontos Cantados of Exu Das Cachoeiras

Treme terra

Que Seu Sete Cachoeiras chegô

Treme mundo

Caia, caia, laroyê

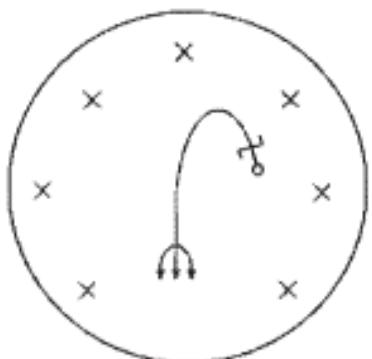
Quando a pedra rola lá na pedreira

E o galo preto canta na capoeira

Todos os fio deve pedir proteção

De Exu-Rei das Sete Cachoeiras

Ponto Riscado of Exu Das Cachoeiras



This is the ponto for manifesting this Exu.

Items sacred:

Riverstones, plants that grow close to waterfalls.

Iconography:

A caboclo with a proud posture with prominent horns and a red cape. He has a full beard and carries a trident.

Exu das 7 Cruzes (Merifild) - Exu of the Seven Crosses

(referring to the central cross in the cemetery

where candles are placed)

This Exu likes to work by himself and even if his domain is solely

the cemetery, he has no deep link with the Lord of the Cemetery. He is considered too much an independent spirit. He causes unnatural deaths, like suicide, and murderous crimes of passion and jealousy. It is also said that this Exu was present at the sufferings of Jeshua ben Josef; some even say that it was this Exu forcing the hand of chance to set in motion the suffering and transition of Jeshua. Exu das Sete Cruzes possesses the power of transportation of dead bodies and it might be this Exu, who took away the body of Jeshua and also the body of Moses. The spirits that he takes into his fold all represent forces which can be highly disruptive and induce suicidal tendencies. His kabbalistic signature is focused on the chalice of bitter draught, a gravestone and seven crosses, which hint towards his deeper mystery and magic.

Pontos Cantados of Exu Sete Cruzes

Sete Cruzes no Inferno

Não promete pra não faltar (bis)

Quando pega una demanda

Vitória ele tem pra dar

Ele é Exu que vence missão

E não escolhe ocasião

Seu Sete Cruzes no Cruzeiro

Está para nos ajudar

Seu marafo e seu dendê

Ele gosta de cuidar

Exu das Sete Cruzes

Das Sete Cruzes ele é!

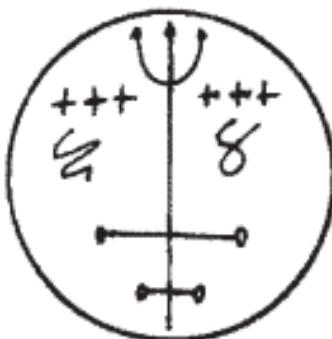
Carrega as Sete Cruzes

Pro compadre Lucifer



Pontos Riscados of Exu Sete Cruzes

Ponto to bring down this Exu.



Ponto used in works of protection and defense.

The Work

The Work presented here is of an extremely dangerous nature and is presented here more as a curiosity:

A Working with Exu das Sete Cruzes to take out ones enemies.

This Exu is drawn to the souls of people about to die by their own hand, by murder or any kind of unnatural death. He is also drawn to people marked by instability and aggressive disposition. This spell is good to use for defeating one's enemies. The usual pattern is that the offender falls into a deep depression; all of his or her instabilities and bad behaviour is reflected within the soul of the offender, and this will in many cases lead to suicide or withdrawal to isolation from the world of men, often because of some dreadful accident. This Exu lives in the cemetery, but can also be called in other desolate places. The spell is best done in the graveyard: a tombstone or something similar is a necessity for this work. Of course, if spirit dictates other ways than this formula, one is well advised to follow the inspiration of spirit itself.

You will need the following:

- :: Sulphur
- :: Gunpowder
- :: 7 Nails
- :: Pepper
- :: Efun
- :: Blackthorn. Three pieces, about 30 cm long each
- :: Ivy. Either the leaves or the young parts can be tied around the wood.
- :: Graveyard dirt
- :: Red and black thread
- :: Heart of an animal

- :: Castor oil
- :: Poisonous or bitter substance
- :: Vodka (or similar)
- :: 3 cigars
- :: 7 candles
- :: Black and red cloth
- :: The name of the offender
- :: A hammer

You will call Exu Rei and Exu Pomba Gira by drawing their ponto and singing their ponto. Light the incense of sulphur and then the candles. Present offerings in form of three chili peppers and pour some vodka on each ponto (you might want to use wine for Pomba Gira). Then make a third ponto between them, which is the ponto of Exu das 7 Cruzes. On the upper part of the ponto of 7 Cruzes, place the black cloth and on the lower part place the red one. The cloth should not cover the ponto, just touch its circle. The circles can be drawn with corn flour, ordinary flour or efun. On each piece of cloth, make a small mound of graveyard earth and place a lit cigar on top. Now call forth the Exu of the Seven Crosses in the following way:

You will need to mark seven crosses on a tombstone (or similar stone) in the cemetery while reciting the following call:

First cross: Owner of the Seven Crosses I call you
Second Cross: Come to my aid in my hour of need
Third Cross: As you did with the Lord, do unto my enemies
Fourth Cross: Owner of the Seven Crosses I call you
Fifth Cross: Let my enemies taste your bitterness
Sixth Cross: I leave my enemies in your hand
Seventh Cross: May I walk as your ally in this nigh of retribution.
Amen!

When this is done, present him the following items: the pieces of wood, the heart, the nails, thread, and the broken cup filled with poison or bitter substance, castor oil and the name of the offender.

Oh Exu of the Seven Crosses
I know your might and your fright
Please let my enemy (name so and so)
Know the awesome powers you have
I present here for you the heart of my enemy

Write the name of the enemy seven times in a crossed pattern on the piece of paper i.e. each time you write the name, the names should cross each other. Place it inside the heart. Then take the three pieces of Blackthorn and tie the heart between them with Ivy and thread. Then, again present the heart to the ponto and state your desire:

This bitter draught I give my enemy to drink (pour the bitter substance on the heart).

This oil I give to weaken his life (pour castor oil on the heart).

These nails I give so he can be taken away (present the nails to the ponto and spray with vodka and tobacco smoke).

Sing his ponto, which is:

Exu Saravá aué. Exu Saravá euá.

Seven Crosses is coming through the Night!

He is coming to take my enemies away!

Exu ha! aué! Exu he! euá!

When you feel that Exu 7 Cruzes is present, take the hammer and focus intensely on the desire with each nail driven into the heart. See vividly in your mind's eye how your enemy is gasping for air and how his chest is burning with pain. When finished, leave the heart in the center of the ponto and light a circle of gunpowder around the spell (not on it) and see how Exu comes to claim the heart as the gunpowder is burning up.

This being done, cover the heart in the cloth and bury it beside the ponto. Give final libation of vodka and thank the spirits for their aid.

After the working one should clean up with running water, washing the skin, especially the hands, feet and face with lavender and/or laurel. Pay attention to any dreams occurring.

Ponto Cantado for Exu Rei and Pomba Gira

O sino da Igreja Faz Belém-bembom

Exu na encruzilhada

E Rei, e Capitão (bis)

Exu Rei/Exu Pomba Gira

Toma conta, presta conta

Trabalhador da encruzilhada

Ao romper da madrugada (bis)

Ponto for Pomba Gira to ask for protection:

Pomba Gira, Pomba Gira

Pomba Gira, tatá crué

Olha Pomba Gira, Pomba Gira

Pomba Gira, tatá crué (bis)

Items sacred:

Tombstones, cords, heart, brain and lungs. Graveyard dust. Bones.

Iconography:

He wears black trousers, has fangs and prominent horns. Often he is said to be flanked by vampires in the cemetery. He is carrying a trident and his special site is a tomb inscribed with seven crosses.

Exu Tronqueira (Clistheret) - Exu of the Trunk

This Exu is occupied with protection and clearing obstacles, especially in terms of occupation and work. He is a loyal and firm Exu, good for protecting house, land and property, who brings peace and calmness to his devotees. He protects the body when unwanted possession by ill-minded spirits has occurred and is by many considered the hidden protector of all terreiros of Kiumbanda, since he guards the celestial doors of the spirits' ascent. He knows the secret of trees and astral travel and can be appealed to when one is confronting very troublesome obstacles causing in poverty and depression. Some say that he has the power to turn the night into day and the day into night and is as such the cause of unexplainable cosmic phenomena. He can be appealed to when one is facing extraordinarily hard challenges.

Pontos Cantados of Exu Tronqueira

Segura filhos da banda

Quimbunda vai começar

Ogan segura a cantiga

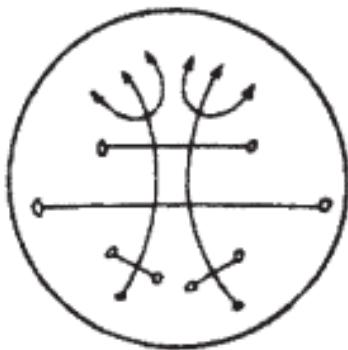
Pai de santo segura o gongá

Batedor segura o atabuque

Seu Tronqueira vai chegar e saravi.

*A Estrada estava fechada
Fui ver o que tinha lá
Estava o Exu Tronqueira
Guardando tudo por lá*

Ponto Riscado of Exu Tronqueira



This ponto is to be used for manifesting this Exu and his protective forces. A sacrifice to this Exu can be done before starting any working with other Exus' as he is a great stabilizing force. The sacrifice is then done at the foot of a tree - especially white fig is a good tree to use as focus for his powers.

Items sacred:
Arruda, Trident, cigar.

Iconography:
He is a red hued and naked Exu, only covered with a loincloth, denoting his connection to the native Indians in Brazil, similar in statues to Exu Pedra Negra.

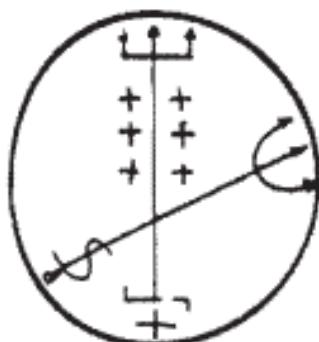
Exu das 7 Poeiras (Silchard) - Exu of the Seven Dusts

This Exu is one of those with wings, which means he is generally considered to more hostile than the Exus without wings. He is also an Exu of the streets, but where Tranca Ruas moves around prominently in the streets, this Exu walks in the shadows. His work is concerned with opening roads and finding ways. He can serve as a compass by which to find the way out when one is lost, and can also be a guiding spirit of great significance. He is also an Exu of transformation into beast-forms and atavisms, and knows the secrets of shape shifting; as such he is related to the woods and to caboclos. He can stir the bestial urge in people and he can cause lycanthropic transformations into were-beasts to occur. When directed against enemies he will relentlessly torment the enemy by night and stir the bestial impulses to such an extent that the victim loses self-control and brings misfortune upon himself.

Pontos Cantados of Exu Sete Poeiras

*Sou pequeno de Angola
Porém já sei escrever
Sete Poeiras na Quimbunda
Também já sabe ler
Ele é Exu, é um curador
Ele é Exu, é um vencedor (bis).*

*Quando bateu meia-noite
Que o galo cocoricou ou!
Na virada lá na serra
Sete Poeira, Chegou, ou!*



Ponto Riscado of Exu Sete Poeiras

Ponto riscado to use for protective purposes and general work with this Exu.

Items sacred:

Earth and dust, Crossroads and stones from streets that carry a dark atmosphere.

Iconography:

A redhued spirit dressed in black with red wings, carrying a trident and a small pouch.

Exu Gira Mundo (Segal) - Exu Worldturner

This Exu is not confined to one given site of power, but to the whole world. Fontenelle says that the obsessive spirits are under his domain, which would suggest that this Exu has the power of greatly

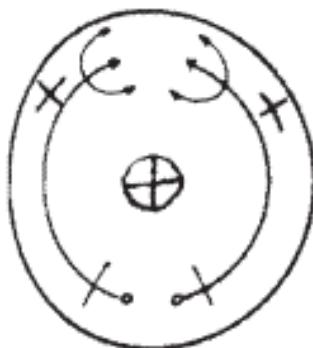
inspiring those who turn to him. He can also serve well as a defence by inducing obsession amongst our enemies. He can create a sudden and unexpected turn of events and change bad into good and good into bad. He is assigned the task of collecting wayward souls from all over the world and is reputed to have been a Tata Nganga. He is close to Calunga as his throne is at the shores of the mighty waters and is excellent in workings of necromancy and elevation of impurities of the spirit.

Pontos Cantados of Exu Gira Mundo

*É giré, o girá
Gira Mundo vai chegar
É giré, o girá
Lá pra o fundo do mar
É giré, o girá
Eu quero vê corré
Eu quero vê balançá
Chegô Exu Gira Mundo,
Que vem trabalha.*

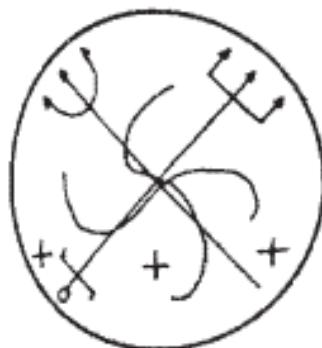
*Gira Mundo trabalha
Das Almas, com sua falange
Vai trabalhar, trabalho em da Calunga
As Almas estremeceu
Gira Mundo rei do mundo
Pra salvar filhos de fé
Gira mundo, rei do mundo
Pra salvar filhos de fé
Gira Mundo rei do mundo,
Pra salvar filhos de fé.*

*Giró, giró, giró
Exu Gira Mundo.
Giró, giró, Pomba Gira
Vence demandas.
O reino da linda, saravá Quimbanda.*



Pontos Riscados of Exu Gira Mundo

This ponto is to be used for manifestation of this Exu and can also be used in trance works in order to facilitate communication with ones ancestors.



This ponto can be used in order to correct turbulent situations and to speed up processes.

Items sacred:

Whiskey, cigars, cachaça, quarts, sword.

Iconography:

A stout spirit in blue and red carrying a trident and the world in his hand.

Exu das Matas (Hicpacht) - Exu of the Weeds

This is an Exu of the fields where weeds grow high. He is said to be very good for bringing back lost loved ones. He ignites a form of obsession in the person one desires to have back. This Exu is a hunter and knows the secrets of the woods; he is a concentration of all powers of the wild regions and the woods and is as such a good healer and medicine-man. This Exu is also one of the untamed, wild Exus, a common feature of all beings related to the woods. One needs to be of a courageous nature to work with these spirits as they will relentlessly test your fearlessness.

Pontos Cantados of Exu Das Matas

*Exu das Matas é,
Exu das Matas é,*

*Exu das Matas é meu senhor,
Exu das Matas é,
Eu vi um clarão nas matas,
E pensava que era dia (bis)
Era o Exu das Matas que fazia sua magia (bis)*

*Estava perdido na mata
Na mata fui encontrado
O caminho foi aberto
Pelo Exu das Matas*



Ponto Riscado of Exu Das Matas

A ponto for being used when one is doing workings with this Exu.

The Work

A work to make a lost loved one to return.

This work has to be done in the forest, close to a riverbank. On Monday, in the twilight bring back to your memory the loved one you wish to see again. Mark with white pemba the ponto of this Exu on a red cloth. Put the cloth on the ground, light seven candles anointed with Exu oil around the place, greet the powers of the wood and place on the ponto a picture or an item belonging to the person you want to return. On a virgin plate, mix flour of manioc and dende into a pudding. Present the plate on top of the picture and pour "Come to me" powder, Lodestone powder and seven coins on the flour. Sing to Exu and pray to Exu and finally place seven flowers of mille foil on top of the plate, pouring a bottle of sweet red wine over the offering while repeating your desire. Leave the place by walking three steps backwards, then turn around and do not look back. When the person you desired has returned, go back to the same place and repeat the same procedure but in thanksgiving.

Items sacred:

Arrow, bow, spear, medicine pouch, trident, knife.

Iconography:

A young redhued Exu with dagger and trident, torn clothes.

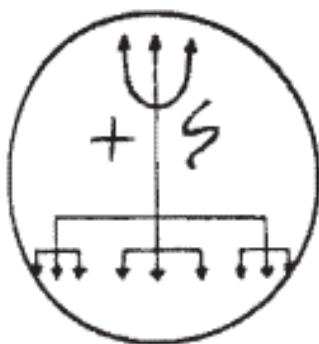
Exu das 7 Pedras (Humots) - Exu of the Seven Stones

This Exu is related to Stones, both the gross and precious ones. He is a great alchemist and can teach this science. His knowledge of physics and chemistry makes him an expert in divination based on the Tarot and astrological knowledge. This Exu is not particular useful in works of defense, as his temperament is not aggressive, but very serene. We turn to this Exu to gain insight into problems and situations, and ask him for advice, especially when situations or people have fallen apart for no good reason. He is also said to be good in detecting secret manuscripts and occult texts. Legend tells that he used to live in the state of Minas Gerais and St. Antonio can be used as his mask. He is said to work close and well with Exu Meia Noite.

Pontos Cantados of Exu Sete Pedras

*Seu Sete Pedras, livra os caminhos que passo,
Seu Sete Pedras, livra os caminhos que passo,
Quando ando com Sete Pedras (bis)
Meus caminhos não têm embaraço.*

*Peguei na ponta do lapis,
Comecei a rabiscar,
Sete Pedras estava junto,
E veio me ensinar.*



Ponto Riscado of Exu Sete Pedras

This ponto can be used when calling upon this Exu and also for ritualistic purposes and mark the

despacho and ebó done with him.

Items sacred:

Chemicals, stones, cowries, tarot cards.

Iconography:

A well-dressed Exu surrounded by stones precious and crude.

Exu do Cemitério (Coquinho do Inferno)(Frucissiere) Exu of the Cemetery

This Exu rules all new epidemics that appear on the face of the planet. The Black Death, Ebola and Aids are all illnesses signifying the presence of this Exu. He is also the one possessing knowledge of curing what can not be cured. The spirits who have died in agony by such causes are guided by him after their death. As such, he is a spirit of the Souls. The workings with this Exu should be done in the cemetery. He always appears in a cape with red and black stripes. He is a close companion to Exu Tiriri and Exus such as Sete Catacumbas and the legions of Omolu. He is also very workable with Exu Morecago and Exus related to the Forest and wild places. His rites are particularly dangerous and located within the realm of aggressive magic.

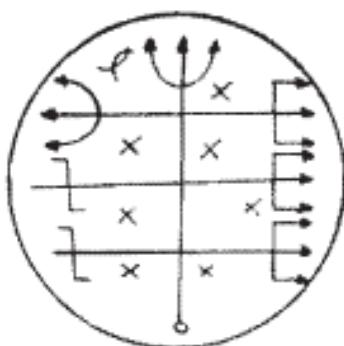
Ponto Cantado of Exu Do Cemitério

Coquinho do Inferno

Arrebenta Mirombo

São da Linha de Congo

São Calunga de Quilombo



Ponto Riscado of Exu Do Cemitério

Items sacred:

Needles, spiders, snakes, trident, poisonous mushrooms.

Iconography:

Full beard, red skinned with fangs, carrying a femur and a skull.

Exu Morcego (Guland) - Exu Bat

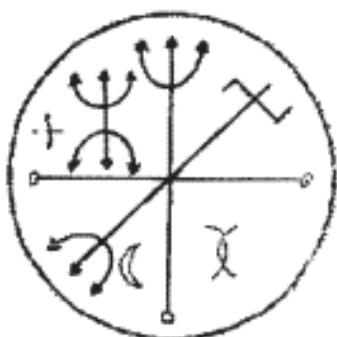
Exu Morcego is intimately related to the mystery of vampirism and is connected throughout the world through a network of allied creatures, hidden agents in the world- field. This Exu has the power of causing incurable illness and insanity in those we make a target for his workings. He is an aristocratic and wise spirit, one of the older Exus. He is intimately related to the power of prayers and we do work with him involving bats and domestic animals, involving dogs, cats and the like. He is amongst the more powerful and intelligent of the sorcerous spirits of Kiumbanda. He works within the kingdoms of Calunga and the crossroads and is said to be the Exu responsible for the cosmic equilibrium. In order to work with this Exu, one uses black candles for malefic workings and red candles for benevolent workings. He gives and takes with equal ease. He is fond of absinth, any kind of tobacco, wine and whiskey. Some say that Count Dracula, made immortal by Bram Stoker, was a manifestation of this Exu, or at least he was the force inspiring Stoker. Also, it is said that this Exu is the hidden point of power in the Brotherhood of the Black Lily, a cult working with nosferatu and undead spirits. The arcana of this Exu are vast and complex both in terms of sexual providence and ways of skin-leaping and shapeshifting. He is also one of the powers who knows the technology of using the art of kiumba in a safe and structured way. He is especially good in breaking down dependency on drug and alcohol and, of course, is an effective spirit against vampirism of any kind. When coming down in the terreiro he can jokingly flash his claws to people and often he has savage fits, but mostly he behaves like an all-round gentleman. For more information, the reader is directed to Nigel Jackson's book *The Compleat Vampyre*.

Pontos Cantados of Exu Morcego

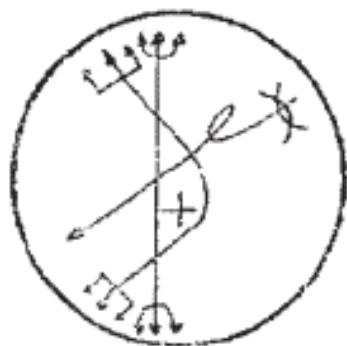
*Ó meu senhor das almas
Só voa quem tem asa
Olha que sou o exu Morcego
Sou um dos reis na encruzilhada*

*Estava amanhecendo
Vi um morcego no ar
Pedi a proteção
De nosso Pai Lúcifer*

Pontos Riscados of Exu Morcego



This ponto is used when one seeks to combat dependencies and effects of vampires attack.



This ponto is used when one wants to call upon this Exu and also in works of attack and combat.

The Work

Work to remove the effects of vampyrism.

In cases when you feel fatigued for no reason, when spirits of the night are haunting you and succubi or incubi do not leave you alone, you can perform this ritual in order to bring back the natural equilibrium and send the malignant spirits back to their source. The time of the ritual is the Monday night, in the Great Hour. Bring with you flour of manioc,

matches, seven red candles and seven black candles, a picture of the victim, three good cigars, a mirror, black cloth, red pemba, dendê, red wine, "untie all" powder and Exu oil. Place the cloth in the crossroads, mark the eight corners of the cloth with Exu oil, anoint the candles and place around the site. Ask the license of the powers of the crossroads to work there and light the candles. Mix the flour and dendê into a pudding and place it on a plate. Set the picture of the afflicted one on the pudding and light a cigar. Fumigate the area with the cigar. Pour wine over the picture saying; "Exu Morcego, cleanse my blood from all impurities and take away the spirits tormenting my peace and soul. Send the spirits back to my offenders". Place the mirror over the picture, facing upwards, and pour the rest of the wine over the mirror saying: "May the blood of my offenders be infected with ghosts and nightmares, may my suffering be their suffering." Sing to Exu and leave the crossroads with three steps backward, then turn around and do not look back. Upon coming home, take a bath with sea salt.

Items sacred:

Dry bats, iron, diamond, toads, loadstone, spider's web.

Iconography:

A proud spirit with a serpent's tail, carrying a trident with prominent batwings. Red is the prominent colour.

Exu das 7 Portas (Surgat) - Exu of the Seven Doors

This Exu of the seven doors unlocks any door. He can trace hidden treasures and point one in the direction where to find objects of value. He is also a guardian of thieves and is said to be the protector of the African heritage of Kiumbanda. Whenever we are confronted with a blockage to opportunities, this Exu can be appealed to. His mysteries are vast and he can also be taken on as a teacher of the Art of Exu given his enormous knowledge of the cult.

Ponto Cantado of Exu Sete Portas

A porta estava fechada
Não havia como abrir
Pedí a Exu das Sete Portas,
Que abrisse pra mim.

Ponto Riscado of Exu Sete Portas



This kabbalistic ponto can be used in order to pave the way for an open road and also to solve financial difficulties. It can also be used in dream work with this Exu.

Items sacred: Keys, locks, chains and doorknobs.

Iconography: He is carrying a trident, wears only red trousers and is carrying a scroll marked by seven church doors.

Exu Sombra (Morail) - Exu Shadow

The Exu of the Shades possesses the power to make a person invisible. He is very much connected to the earth. Worms and ants are sacred to him. He can be used in workings where certain matters need to be veiled in secrecy. He is one of the more obscure Exus and his energy is difficult to direct. His offerings should be placed close to anthills when the star of Vesper is rising. The ants are his messengers.

Ponto Cantado of Exu Sombra

*Eu vi um formigueiro
Fui ver se estava lá
Encontrei Exu das 7 Sombras
E pedi pra me ajudar*



Ponto Riscado of Exu Sombra

Items sacred:

Worms, ants, tridents, twilight.

Iconography:

A red skinned figure carrying a trident, obscured by the shadows in such way that many phenomena's appears in front of him

Exu Tranca Tudo (Frutimiere) - Exu who Locks everything

This Exu whose name means "lock everything" preserves vast sexual arcana and is the patron of sexual orgies and banquets. As the name indicates he can block everything, good or bad. He is a spirit indifferent to morals and ethics and takes special delight in eruptive sexual behavior and orgies. It is possible to arrange an orgy to draw the powers of this Exu, but these proceedings will not be presented for fear of foolish meddling with these techniques of spirit-congress. Sexual magic possesses extreme potency and is clearly the work for advanced adepts. In a grammar such as this, it would be unwise to present such workings, likewise to encourage applying such techniques. It is a way that can turn into the path of the sinister fool, rather than be a useful tool for the Tata.

Pontos Cantados of Exu Tranca Tudo

Ele é Exu formoso

Sua capa de veludo (bis)

É, é, é, povo de Ganga

Vai chegar Seu Tranca Tudo

Trancou , trancou, ele vem trancar
Trancou, trancou, ele vem pra trabalhar
Sua Quimbanda é muito forte
Mas seu ponto é miúdo
Ele sabe sempre o que faz
Saravá seu Tranca Tudo (bis)

This is a ponto to be used when working in a sexual frame with this Exu

Bacanal, oi bacanal

Não vivo sem você

Vou pedir Exu Tranca Tudo

Pra me favorecer



Ponto Riscado of Exu Tranca Tudo

This ponto is used in order to work with this Exu.

The Work

A Work with Exu Tranca Tudo in order to block an enemy or a situation.

This working can be used with any kind of adversary aiming to damaging one's possibility of progress, or is disturbing and annoying. The work should be done on a Monday under a waning moon when the night is falling. Place a glass of cachaça on his ponto marked on black cloth. Under the glass note down the name of the person in question. Now place 3 red and 3 black candles around the cloth. In a container mix the powders of Tranca Tudo, black pepper and red chili together with Exu powder. Sing the ponto while shaking the contents and make a circle around the glass with the powder. Anoint the four corners of the cloth with Exu oil and place them in the cachaça. Tell Exu why you came to him and fumigate with arruda, myrrh and chili. Then take some of the powder and scatter it around the crossroads in a counter-clockwise direction and make a packet with the glass, name and powders. Take the packet to a tree; then ask the license of the tree to bury the pack. Take three steps backward cursing your enemy in the name of Exu, turn around and do not look back. Leave the candles burning at the site and upon completion of the request go back to the same spot and offer 7 candles, a bottle of cachaça and some fine cigars.

Items sacred:

Keys, handcuffs, cords, trident, whips, leather, cigar.

Iconography:

He is an Exu red of skin, bald and carrying a Roman style cape. He holds a baton and a trident and a skull rests at his side.

Exu da Pedra Negra (Claunech) - Exu of the Black Rock

The Exu of the Black Stone is deeply related to earth and gives riches to those who call upon him. His form is that of larvae and centipedes. He is good to use when in financial hardship and can solve problems with creditors. He is an elegant spirit, richly adorned with expensive clothes and jewels. He enjoys sacrifices of red wine and honey, as well as sweet fruits. Some see him related to Nsambi, but this is not the impression he gives when called in the temple of Midnight. He is also called Chama Dinheiro (calling money) and is an Exu very good for business and commerce. It should be mentioned that he can be rather unpredictable and there have been instances of communication failure with this Exu, so be keep it clear and simple when working with him.

Pontos Cantados of Exu Pedra Negra

*Sala, salá mucalem
Sala Lebará e salá
Saravá Seu Pedra Negra
Sala munganga é salá
Não sei o que faço
Não sei o que revolver
Estou para morrer
Exu Pedra Negra
Vem me ajudar
Faz entrar dinheiro
Para me salvar*

*Não sei que faço
Não sei que resolver
Estou desesperado
Estou para morrer
Exu da Pedra Negra
Vem me ajudar
Faz entrar dinheiro
Para me salvar*



Pontos Riscados of Exu Pedra Negra

The Kabbalistic ponto of Exu Pedra Negra which is good to use in work and petitions for business and speed up transactions.



This ponto is used when one need to fortify his power in workings.

Items sacred:

Red wine, precious stones, fruits, honey, cigarillos, worms, coins, silver and gold.

Iconography:

A naked Exu covering his private parts with a loincloth, carrying only a trident.

Exu da Capa Preta (Musifin)- Exu of the Black Cape

This Exu always comes with a feeling of great fear. He is analytic by nature and always seeks out the characteristics and constitution of those who call him with great diligence. No secrets remain hidden from his interrogative gaze. He is said to be an adept of Vodou and is of African origin.

Exu Capa Preta is often said to be the chief of the terreiro due to his affinity and preciseness with what is vulgarly known as "black magic". He is reputed to work both good and evil, but his affinities lie more on the evil side. He delights in sowing discord, creating confusion and engaging people in vendetta and assault. His primary colour is black. He prefers his meat raw and it should be pork. He likes cachaça and whiskey, wine and honey. He smokes cigars and cigarettes and should have his offerings in the cemetery. He is to be found both in the graveyard, as well as in the temples dedicated for Kiumbanda. When he comes down and takes possession, he inspires confidence and safety. He moves and speaks with elegancy. Big red and black candles, guns and daggers are amongst his favourite symbols. He walk in the company of Tranca Ruas, Meia Noite, Sete Catacumbas, the Caveiras, the Calungas and Sete Cruzes. He has a "shade" living in the cemetery and known as Exu Capa Preta da Encruzilhada, also an elegant and well dressed Exu, aristocratic in his manners, who enjoys fine cognac and liquor as well as cachaça together with red roses. He is said to walk with Pomba Gira das Sete Capas or Sete Saias.

Working with Exu Capa Preta to tie up hostile tongues.

The time for this ritual is Saturday night, with the moon in a waning phase, preferably in the “Great Hour” (i.e. midnight). You will need the following items:

- :: Eight black candles
- :: One tongue
- :: Needles and spikes
- :: Threads in white, black and red
- :: Seven (or three) different types of pepper
- :: The name of the offender written on seven pieces of virgin paper (the names should be written twice on each paper crossing each other, like a crossroad)
- :: Dominador Powder
- :: Vencedor Powder
- :: Diabolo Powder
- :: One beef of pig, raw
- :: Cachaça or whiskey
- :: Cigars
- :: One piece of red cloth
- :: Black Pemba
- :: Gunpowder
- :: Two plates
- :: One knife

Go to the cemetery and there, at a crossroads, place the cloth and draw the ponto on it with the pemba. Ask Exu Caveira, Tata Caveira, Sete Caveiras and João Caveira for permission to make this macumba in their kingdom and pour some cachaça to each of the four corners of the crossroad. Light one black candle on the tomb to your left in respect of Exu Caveira. You will then light the other seven candles around the cloth and call upon Exu Capa Preta. In the centre of the cloth, set one plate and on this plate present the tongue saying:

“Exu Capa Preta, it is me (state your name) who has come to the realm of night with my distress. My enemy (state name) is using his tongue to take me down. So I have come here to ask you to take him down and tie up his tongue so he will not speak ill of me again”.

Put the raw pork beef on another plate and pour some cachaça on it, placing it on the upper side of the tongue and state that this is your

gift to him, and that you wish he will delight in this gift so much that he will give you the one gift in return you have asked for. Then, light a cigar and place it on the plate together with the pork. Now cut a hole in the tongue with the knife and fill it with peppers (these peppers should have been mashed to a purée beforehand) into the tongue with focused aggression. You will see your enemy as his or her tongue is set on fire, as you put in the pieces of paper with his or her name one by one, stating your wish seven times – once for each piece of paper you are putting inside the tongue. You will then take the threads and wrap them tightly around the tongue. Then you will pour the powders over the tongue and say:

“I dominate you, I rebel against you. Your tongue is in my claws and you will never again speak ill about me. You will only know confusion and turmoil, may your wicked tongue lead you to your tomb”.

Then take the nails and use the hammer to drive them through the tongue with great force and anger. Drive the knife previously used through the tongue as well, and place it on the central plate. Continue to sing for Exu Capa Preta, smoke a cigar and drink with him, let ecstasy and anger drive you through this stage and saturate the spell with these emotions, and leave them with the offerings. Finally, you will pour gunpowder over them and ignite the powder. With the ignition, leave immediately, avoiding the smoke hitting you and leave the cemetery quick without looking back.

Pontos Cantados of Exu Capa Preta

Se sua Capa é Preta
A minha é encarnada
Me empresta sua Capa para eu passar na encruzilhada.

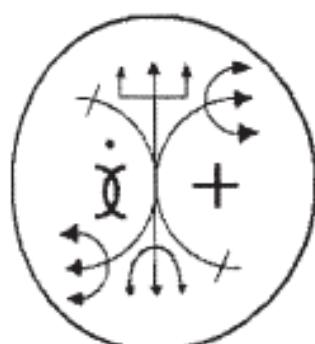
Quando passar em uma encruzilhada
Peça ago e firma a cabeça
Pois ali é o reino de seu Capa Preta

Com faca de dois gumes
Não convém brincar
É o Exu da Capa Preta
Vamos respeitar

Pontos Riscados of Exu Capa Preta



This ponto is used in order to bring down the powers of this Exu.



This ponto is good for financial matters, but is also an excellent ponto to build the assentamento on.



This ponto is used when Capa Preta is called upon to do work in the crossroads and brings a peculiar strength to the workings.

Items sacred:

Trident, alcohol, sweet liquor, cigar, cigarillos.

Iconography:

A spirit with fangs and covered with a black cape, seated on the ground.

Given that Pomba Gira Sete Saias is working closely with Exu Capa Preta we decided to present also here in the treatment of Exu Capa Preta.

Pomba Gira Sete Saias - Pomba Gira of the Seven Skirts

Pomba Gira Sete Saias is a great and terrible force working rapidly and precisely. Her domain is matters of the heart relating to husbands, lovers and friends. She gives good counsel and good advice and inspires the remedy and cure to many problems. She helps women who suffer from sorrows of the heart to overcome them, as she helps them overcome their adversities. As with Maria Padilha, Maria Mulambo and Maria Quitéria, she is originally from a little village in Portugal called Nazaré and is sometimes referred to as Maria of Nazaré. She takes great delight in music and dance and she moves pleasantly in the rhythms beaten in her honour.

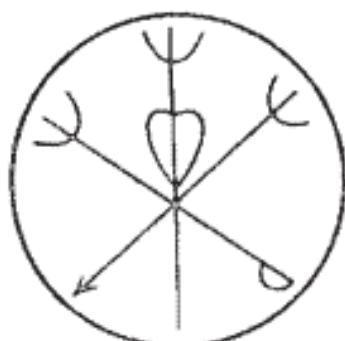
Pontos Cantados of Pomba Gira Sete Saias

*Arreda homem, que aqui vem mulher
Arreda homem, que aqui vem mulher
Ela é a Sete Saias Rainha do Candomblé
Tiriri que vem na frente
Pra mostrar quem ela é.*

*Mulher tão bonita
Mulher tão formosa
É a Rainha Sete Saias
Pomba Gira poderosa*

*Sala, salá é de Pomba Gira
Olha Pomba Gira para que não caia
Sala, salá é de Pomba Gira
Olha Sete Saias para que não caia*

*Deu meia noite, Exu vai trabalhar
Deu meia noite, Exu vai trabalhar
Arreda minha gente, Sete Saias vai chegar
Arreda minha gente, Sete Saias vai chegar.*



Pontos Riscados of Pomba Gira Sete Saias

A ponto of Pomba Gira Sete Saias to bring down her powers.



A ponto of Pomba Gira Sete Saias to make stronger her presence.

A Working with Pomba Gira Sete Saias in order to transform an enemy into a friend.

Modrone gives the following procedure to be used whenever we find ourself in a situation where an enemy is trying to hurt us with words or deed. We can bring this issue to the attention of Sete Saias and she will resolve it by turning your enemy into your friend.

The ritual should be done on a Monday or Saturday night, preferably in the waxing moon.

You will need:

- :: Flour of manioc
- :: Honey
- :: Pomba Gira oil
- :: Red pemba
- :: Amansa Guapo Powder
- :: Cambia Voz Powder
- :: Cordeiro Manso Powder
- :: Seven White candles
- :: Seven squares of cloth in various colours except black.
- :: Seven red roses
- :: One white plate
- :: One bottle of Champagne
- :: Cigarillos

Draw on all the pieces of cloth the ponto of Pomba Gira Sete Saias. Mix the flour and the honey on the plate and place these items in a T-crossroads at night. Salute the forces and ask the permission of the Lord of the Crossroads and the Lord of the Streets to lay these items on the ground. Open the champagne and pour some of it in an X-shape over

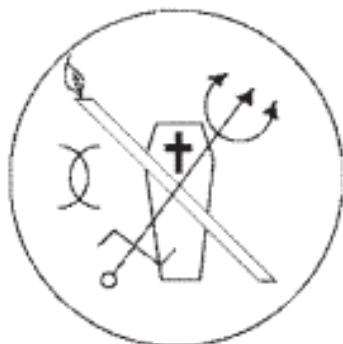
the cloths and the plate. Put the bottle on the side of the plate. Write the name of your enemy on a piece of paper and place it on the plate. Smear the oil on the candles and light them around the offering. Arrange the roses on the cloths around the offering. Light a cigarillo for her and one for yourself. Tell to Pomba Gira that my friend xxx is an enemy. I have come to feed you so you can turn her friendly unto me. Sing her pontos and pour the powders on her name stating your wish over and over again. By the end of the ritual, sit quietly and imagine your enemy, transmitting feelings of sympathy and kindness to her. Greet Pomba Gira, thanking her for listening to you and leave the place by walking three steps backward, turn around and do not look back.

Exu Marabá (Huictogaras)

This Exu is of the more serene kind, but in spite of this tranquil form he is a warlord and expert in the techniques of war. He provokes insomnia and insecurity in one's enemies. And like Capa Preta, he sees deep within people and discloses their secrets, but he rarely speaks them. He is a spirit very much orientated to the circles of the year and moon and has many faces according to how the wheels of earth and moon turn. He kills those standing in his way and is considered to be useful only for those who can control their feelings and stand strong in his presence. He is reputed to be merciless and vengeful and can come in dreams and bring nightmares and destruction, insomnia and death. He is also to be found at wakes for the dead and works closely with Exu Kaminaloa, both helping and abusing of souls.

Ponto Cantado of Exu Marabá

*Ele provoca o sono
Ele pode matar
Ele é Exu Marabá
Que veio trabalhar*



Ponto Riscado of Exu Marabá

Ponto to bring down the powers of this Exu.

Items sacred:

Iron, graveyard dust, Castor seeds and oil, any kind of quartz, especially those made yellow by sulphur, the colours red, black and yellow.

Iconography:

An Exu in a Roman military uniform, carrying a sword and a trident.



The Seals Of The Boneherd

The second grammar is dedicated to the Lord of the Cemetery, Omolu. Also it is amongst these legions that we find the highest number of spirits and can also encounter a great diversity, given the role Omolu play in relation to the seven lines of Kiumbanda. For now it shall suffice to say that the influence from the seven lines constitutes a more rich and varied legions of Exu, bringing in spirits from all over the world and of many various kinds. Omolu is a red robed skeleton holding a small coffin in his hands. He is originally a Nigerian deity from the southern districts, worshipped amongst the Ibó and not the Yorubá.

With time his cult entered some Yorùbá families where he has a similar role as what have become typical in Kiumbanda, that Omulu is an important deity for the execution of the cult. It would also be proper to point out that the common association between Omolu and Obaluwaye being the same is more or less correct. We can say that Obaluwaye is the power of control by the means of disease and death, this power when it walks at night is Omolu and when it is triggered for aggressive purposes is Sonponna. Omolu have to generals under him that oversee the work of these wonderful spirits.

:: Exu Caveira (Sergulath)	:: Exu Meia Noite (Hael)
:: Exu Tata Caveira (Proculo)	:: Exu Mirim (Serguth)
:: Exu Brasa (Haristum)	:: Exu Pimenta (Trimasael)
:: Exu Pemba (Brulefer)	:: Exu Male (Sustugriel)
:: Exu Maré (Pentagnoy)	:: Exu das 7 montanhas (Eleogap)
:: Exu Garangola (Sidragosum)	:: Exu Ganga (Damoston)
:: Exu Arranca Tôco (Minosum)	:: Exu Kaminaloá (Tharithimas)
:: Exu Pagão (Bucons)	:: Exu Quirombô (Nel Biroth)
:: Exu do Cheiro (Agłasis)	:: Exu Curado (Meramel)



OMOLU The Boncherd

Nothing created is ever lost in nature. Everything is subject to transformation. Omolu is the keeper of this secret. He is the graveyard dirt where all possible influences from soul and the sub-terrestrial are parted, brought together again and re established by the hand of transformation. He is depicted as a red robed skeleton holding a cutlass and a cross, surrounded by sepultures and coffins. Omolu is the man in the gate, the torch in the portal.

The mirror of what is coming after life, he is the cross found planted in the center of the Calunga, to where all veneration is given.

As mentioned, Omolu is more or less the same as Obaluwaye, but even if there are similarities to be found it is interesting to look somewhat closer at this regarding Omolu and who this spirit really is. The apparent confusion came into being through two avenues, one through the syncretism with the Saints and the other through Candomblé. In Candomblé there is a tendency of equaling Omolu and Obaluwaye either to be the same deity or if there is difference it is one of generation, Omolu being an older representative of Obaluwaye. This is quite correct as the name Omolu, means "child of God" and denotes a very immediate descent and relatedness to God. The cult is closely related to the mysteries of death and its transformation while Obaluwaye is a deity of disease, especially smallpox, cholera and malaria and is the same force working during the daytime. Obaluwayes reputation as a healer is often preferred before his misanthropic qualities. And here enters another mistake, the ability of healing. Certainly they both can heal, but Omolu is more ready to do such things than Obaluwaye.

The ability of healing is found in the mystery of St. Lazarus, who suffered death and resurrection. This saint has been ascribed to both Obaluwaye and Omolu, and thus represents the magnificent

powers and mysteries of Omolu/Obaluwaye with a focus on miracle working and healing. In reality it is Nana Buluku, the mother of Omolu that represents the power of healing, but this aspect has become quite clouded in the Diaspora in general and Nana Buluku did not make it to Quimbanda. Certainly there is the whole issue of Yoruba influence that should be discussed more fully, but unfortunately such lengthy discussion of morphology will fall quite outside the informative and practical aims of this work. Another saint syncretized with Omolu is St. Blaise, an Armenian bishop from the 4th century that was chased away from his diocese and sought communion with wild beasts in the hills around Armenia. When he was finally found he had the gift of communion with beast as well as cure in apparently magical ways. He was asked to give up his worship but he refused, he was tortured by ripping pieces of his flesh asunder with sharp metal tools and finally decapitated.

This is the legend of Omolu as understood as the Boneherd, the master of the cemetery. One can understand from this that Omolu is the gate to many mysteries concerning the transition from life to death, pain and its enlightenment as well as the cost of being solid and irrevocable. Amongst the many kings Omolu is demanding absolute respect and his subordinates are participating in this same serious atmosphere. He is the king of the Mystery of death and he guides the hand that transforms.

Iconography:

A skeleton, robed in red holding a small coffin in his hands

Pontos Cantados de Omolu

O! Saravá, saravá
O rei Omolu vai chegar
Ele é o rei
É rei na Quimbanda
É o Maioral!

This ponto can be used when one call upon Omolu for healing:

Tereré, Tereré Omolu
Ego, ego Omolu
É de pemba omolu
Tereré, Tereré omolu
Ego, ego Omolu



Pontos Riscados of Omolu

This ponto is used for all kind of purposes



This ponto is used for manifesting his powers and also for works of cure and healing.

Exu Caveira (Sergulath) - Exu Skull

Exu of the Skull is Omolu's right arm together with Exu Meia Noite. Exu Caveira is the general of seven legions of Exus, each with their own warlord. Exu Caveira knows the art of war and is a master in planning attacks that bring the enemy on their knees. He defeats all adversaries. It is this Exu, who presides over the vigil the kimbandeiro is doing in the Calunga and is accordingly a vehicle for an important power that needs to be transmitted to the Tata to gain the license to work with these spirits. He manifests in the sense of fear and watchfulness of the cemetery after midnight. He is always symbolized by skulls, candles and tridents. Whenever work is done in the cemetery, you need to pay him due respect. This is often done by lighting a black candle on the third grave on the left side of the cemetery. Knock tree times on the grave and put down the candle. Ask him then license to use his kingdom. He also supervises the ascent of spirits and souls at the cemetery and thus serves a crucial function in the kingdom of Exu. He is also known to be a very good spirit to approach in problem solving of any kind and is far more concerned with matters of elevation and health than his fearful form suggests.

It is also important to mention João Caveira (or John Skull), said to be deeply related to the spirits of the line of the soul and the "old blacks", the pretos velhos. While Exu Caveira works in the colours or

red, black and yellow, this Exu works in black and yellow and is the spirit responsible for executing the workings of Exu Caveira. Legend says that he was a German or French feudal lord, who despite being of a righteous disposition acted against the voices in his heart and began to abuse his people, turning them into slaves and confiscated their properties. Upon his death, he refused to pass over and decided to stay with the lord of the cemetery to help him in his work, to repent for his evil deeds on earth. He looks much like Exu Caveira with the exception of his younger appearance and he is also usually depicted holding a skull rather than a trident.

Items sacred:

He loves raw beef or pork drenched in vinegar, which together with seven black candles and Absinthe could be presented to him in the cemetery to obtain his favour. Skulls and black drapery.

Iconography:

Usually he is depicted as a tall man, with one goat foot and one human foot, a tail and a cape, holding a trident with a skull resting at his feet.

Pontos Cantados of Exu Caveira

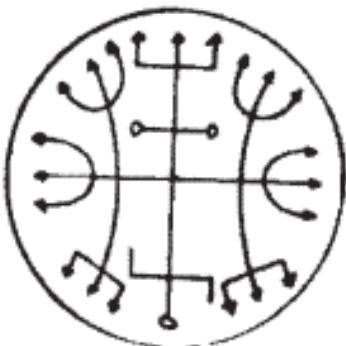
*No portão do cemitério tem uma corujinha,
Quando o defunto passa ela dá uma risadinha,
são sete, sete, sete, são sete caveirinha.
Eu vou chamar Caveira pra dançar na Nossa Linha*

*Se matar um boi leve na porteira,
Coma a carne toda e deixe os ossos pro caveira,
e poeira e poeira,
Olha mosca varejeira salve Exu Caveira,
Roeu osso a carne não tem mais,
vai lá no cemitério ver o que o Caveira faz.*

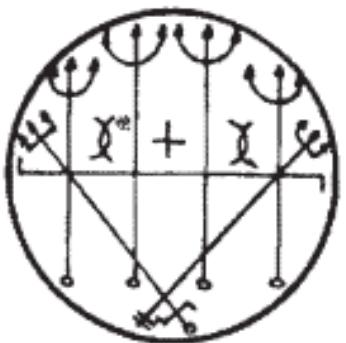


Pontos Riscados of Exu Caveira

Ponto riscado of Exu Caveira to use for protection and defense.



Ponto riscado in order to make strong the powers of this Exu and it is also good to use in works of removal of blockages and obstacles, both persons and situations.



Ponto riscado of Exu Caveira to be used for the purpose of protection and also in workings where one desires to have this spirit seated.



Ponto riscado for use in workings of domination over people or sickness and when one need to take legal actions.



Kabbalistic ponto that can be used in any circumstance or for any purpose.

Ponto Cantado of Exu João Caveira
*Moço, vou lhe apresentar
Um espírito de luz, pra te ajudar
Ele é Exu João Caveira
Ele é filho de omulu
Quem quiser falar com ele
Laroíê Exu*

Ponto Riscado of Exu João Caveira



Ponto riscado of Exu João Caveira.

Exu Tata Caveira (Proculo) - Exu Tata Skull

This Exu is said to be of a Roman Egyptian origin, from around 600 BC, and originally named Proclus. It is said he was a good person and a clever and strategic warrior, popular in his district. He was, however, in love with a girl whose father was reluctant to give his daughter to a soldier and demanded that he should acquire wealth and prestige before given the hand of his daughter. He started to work his way up and after many years, he owned half the district and was a politician of renown. However, he had a brother, a sinister and sly creature who happened to be a good friend with the girl's father, and the night before Proclus was going to ask the girl's hand his brother bought the girl. Proclus was greatly saddened, while the girl accepted her fate. Shortly afterwards, enemy nations attacked the little city at the Nile River, raped the women, and killed the children. They burned Proclus and many of his loyal comrades. Some say that the 49 men who were burned in this attack formed the basis of the 49 legions of Kiumbanda. However, the pain of fire was nothing compared to the pain of betrayal by his brother and so he transcended to the ranks of an Exu. He is said to be an extremely loyal Exu, almost to the point of obsession and is equally reputed to be ruthlessly unforgiving if crossed. He is depicted in a black cape and again it is the skull that is central. He is referred to as a Tata, meaning that he is an expert in the art of Kiumbanda. He is said to be a very ambivalent spirit with a quite sadistic side to him, inspiring people to commit crimes and murder. He is also reputed to control drugs and narcotic substances, usually using them towards malefic ends. He provokes dreams of death and can inspire the ruin of man by haunting him in dreams and igniting his desire for drugs. He is a merciless spirit and bonds with him are very difficult to unbind. In works of treason and betrayal, he is a very eager and efficient spirit to ally with. He likes whiskey, Absinthe, dry wine and fine tobacco. He is also said to "grab the horse from the earth" – meaning that the medium will experience a vortex of energy rising from the earth and taking hold,

which often forces the medium to be prostrate on the ground. Possessions with this Exu are very rare, as is the case with Omolu.

Items sacred:

Anis, tobacco, graveyard dirt, skulls, tridents, exclusive wines and drinks.

Iconography:

An Exu robed in a black cape with red linings, skull faced and pale.

Ponto Cantado of Exu Tata Caveira

*Portão de ferro,
Cadeado de madeira,
Na porta do cemitério,
Eu vou chamar Tatá Caveira*

Ponto to Call this Exu

*Calunga, calunga,
Calunga do mar,
Meu povo é da calunga,
Se for vem trabalhar,
Cemitério pegou fogo,
Defunto deu na carreira,
Eu tô chamando, tô chamando,
Seu Exu Tatá Caveira.*

Ponto for irradiation (and healing).

*Um pombo preto voou da mata,
Vooi e pousou lá na pedreira,
Onde os Exus se reúnem,
Mas o reino é de Tatá Caveira*

*Eu fico no portão,
Do meu cemitério,
Presto conta e tomo conta,
Na porteira do inferno*

Ponto of power

*Quando eu chego ao cemitério,
Peço licença para entrar,
Bato com meu pé esquerdo,
Pra depois eu saravá,
Mais eu saravo Omulu;
Omulu!
Tatá Caveira também,
Assim faço a "obrigação",
Para o povo do além.*

Ponto to call Tata Caveira together with Omolu.

*Tatá Caveira gira,
Com o sol e com a lua,
Gira pelo mundo inteiro,
Omulu me coroou...
E Oxalá me iluminou*

Ponto to be used when making the request

*Tatá Caveira chegou no Reino,
Ele chegou pra demandar,
Eu vim buscar quem não presta,
É pra cahinga que eu vai levar.*

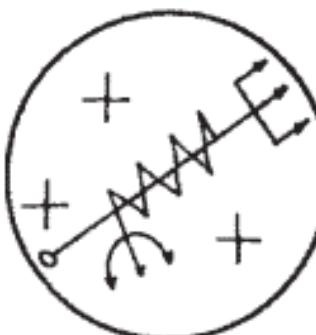
Ponto to close the working

*E lá vai seu Tatá Caveira
Na porta do Cemitério
Ele vai lá pra bem longe!
Para as catacumbas do Inferno*



Pontos Riscado of Tata Caveira

Ponto riscado for obtaining protection from Tata Caveira.



Ponto riscado to be used in works of attack and defence.



Ponto riscado for enhancing the power of Tata Caveira.

Exu Brasa (Haristum) - Exu Burning Coal

This Exu is an eternal fire, a fire that is not possible to extinguish. This is his element and he can be seen as a close relative of the djinns of the Arabic deserts. When he comes down in possession, his horses can handle fire and burning coals without getting burned. He provokes fires, both physical one and the fire within men causing passion or rage. When you want to call him, a fire should be lit with coal and wood. He brings the smell of sulphur and cigars with him. Every time massive hindrances are sought to be blown away, he can be approached to interfere. However, he is said to work in mysterious ways and the solution he gives to a request might be surprising. He is said to reside in the fires of the crematorium; he can bring total destruction and annihilation to persons and situations and is considered merciless. He has some relation with Exu Duas Cabeças; some says they are the same. This connects this Exu to one of the more profound mysteries of Kiumbanda as related to the Dragon Exu.

Items sacred:

Pimenta mixed with marafo should be prepared to awaken this spirit within. Fire, burning coal, gunpowder, snakes, salamanders and hawks.

Iconography:

He is usually depicted with a large head and small horns, fangs and a diabolic grin, standing with one foot in a fire.

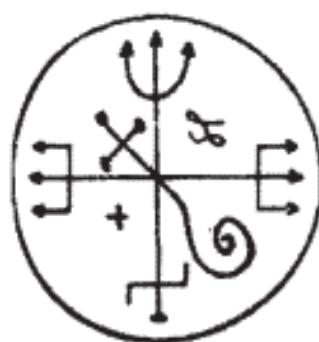
Ponto Cantado of Exu Brasa

Ai, ai, ai

Valei-me Sete Diabos (bis)

Valei-me Sete Diabos (bis)

Exu Brasa é um Diabo



Ponto Riscado of Exu Brasa

Ponto of Exu Brasa.

Exu Pemba (Brulefer)

As the name suggests, he often uses pemba to work his magic, which based dealing with signatures and encrypting, sigils and signs, colour and the script itself. He also uses all kinds of powders to draw sigils and signs to accomplish his ends. He delights in clandestine love affairs and is a harbinger of venereal diseases. He is also said to be very capable of releasing imprisoned spirits and people. Like John Skull, this deity is often used to inspire misery and tragedy. His rites are easy yet dangerous, and he always accomplishes his mission. He is a loyal Exu, who can be quite demanding when he is returning for to get his payment. Like Tata Caveira, he has obsessive tendencies and likes to go out on missions.

Items sacred:

Pemba, dove's blood, ink, pens and pencils, papyrus

Iconography:

A red hued and black-robed Exu holding a trident and pencil.

Ponto Cantado of Exu Pemba

Exú Pemba é homem forte,

Promete pra no faltar (bis)

Quando corre pela encruza,

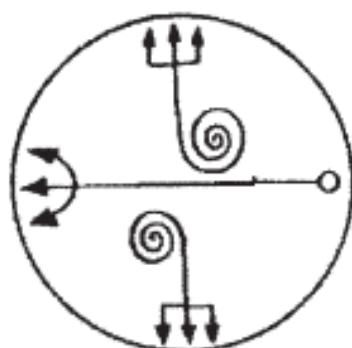
Nossa demanda vem buscar (bis)

Elé é Exú da promissão,

Ele sempre cumpre sua missão (bis).

Ponto to be used when one need to remove negativity with this Exu.

*Pia cobra no cercado,
Quando Exu vem trabalha,
Salve Exú da Pemba Preta,
Que tá aqui pra demandá.*



Ponto Riscado of Exu Pemba

Ponto riscado of Exu Pemba, also to be used in despacho and works of removing negativity.

Exu Maré (Pentagnoy)

This Exu is also known as the Exu of the muddy beach, which is a more proper designation to this Exu. His expertise is related to the art of hiding treasures and belongings and he can be used in order to create favourable alliances. He can also teach the art of astral travel. Contrary to Pemba and John Skull, he is often used in despachos on the beach at night. He can effectively release spells and remove negativity, especially love-bindings. He is quite an generous Exu, who takes delight in presents inexpensive and somewhat suave, like marafo mixed with honey and sweet red wine; also champagne and beer are well received. He is in many ways similar to Exu do Lodo, Exu of the Mud, another Exu good for assistance in creative matters and in purifications, especially for removing sadness and depression.

Items sacred:

Honey, wine, sea sand, mud, charcoal, trident.

Iconography:

A slender young Exu red of hue holding a trident and a skull

Pontos Cantados of Exu Maré

*Tava na beira da Praia,
Todo filho a saravá,*

*Eu chôr^m de alegria,
Quando tudo é alegria,
Eu chôr^o de tristeza,
Quando vou pra lá pro Mar,
Nganga é é é...
Ele chora na Aruanda,
Nganga é, é, é,
Ele é Exu Maré.*

*A Onda do Mar rolou
Quando a Pomba Gira chegou
A Pomba Gira da Praia
Do Fundo do Mar chegou.*

*Calunguinha do Mar
Calunguinha do Mar, ôi calunga!
Calunguinha do Mar
Leva as kizilias pro Mar.*

*Tala talaia de Pomba Gira de Pombagirê
Para que eu não caia
Tala talaia dé Pomba Gira de Pombagirê
Para que eu caia...
Ôi Pomba Girê, Pomba Girá ôi !
Ôi Pomba Girê, Pomba Girá ôi !
Ela vem das Sete Encruzias
Do Fundo do Mar, do Fundo do Mar.*

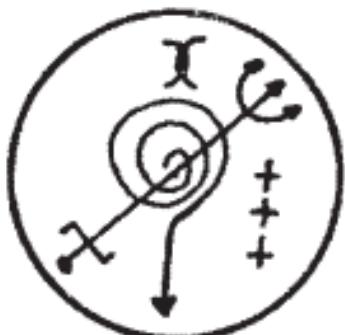


Pontos Riscados of Exu Maré.

This is a ponto of protection to be used in whatever situation.



Ponto riscado of Exu Maré for ritual use.



Ponto of Exu Maré used when one need to influence or dominate a person, for instance when searching for a work.

The Work

A Working to do in order to put an end to alcoholism.

This working should be done on a Friday under a waning moon at midnight. Go to the shore of the ocean; ask permission of the guardians of the Ocean with tree black candles, tree white candles and tree red candles. Bring with you a bottle of cachaça and the name of the person you want to cure written on seven pieces of paper. On a black cloth mark with white pemba the ponto for domination and place the candles around it. Sing the ponto and state your request. Place the paper strips inside the cachaça and pour the contents on the ponto in seven turns. Each time, say: "Oh Exu Maré, help so and so to stop drinking. As the moon wanes, so will his drinking cease". Leave the place with seven steps backwards and turn around. Leave the place and go back to offer champagne and cigars when the work is completed.

Exu Carangola (Sidragosum)

This Exu is from Angola and is reputed to make people disoriented and confused and to induce hysteria and madness of various kinds. Some say that he is the spirit that inspired the whirling dances amongst the Sufi

brotherhoods, since a similar dance to bring down this spirit and allow him to enter his horse. He is also knowledgeable about the domains of Exu Caveria and kabbalah. He is one of the more obscure Exus and is best approached under the auspices of Exu Caveira, as this Exu has a reputation of being difficult to control. Often he does whatever pleases him when he comes down, unless Exu Caveira is around and can restrain him.

Items sacred:

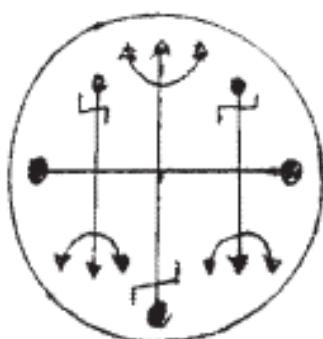
Expensive cloth, trident, cigar and marafo.

Iconography:

A middle-aged Exu with full beard, dressed in a multi-coloured cape, but dominated by red. He is holding a trident and a book.

Ponto Cantado of Exu Carangola

O meu senhor das armas
Eu é fio de Angola!
Eu é Exu,
Exu Carangola



Ponto Riscado of Exu Carangola

Exu Arranca Toco (Minosum) - Exu Remove the stubs

This Exu is intimately linked to the caboclo of the same name and his power is in the open fields and secluded pastures. He has the power of domination and is deeply connected to the spirits of earth. It is also said that he can bring great wealth and inspire to discover great treasures and grant good fortune in gambling. This however seems not to be the case. The wealth he bestows is of a non-material quality and he is a difficult spirit to understand. He works both in the kingdom of the woods and the souls, and is a close ally of Omolu. He is reputed to work

with great ease both good and evil, using herbs; he knows the secret of magical intoxication. His closeness to Lucifer manifesting as “the desire to reign” might explain why this Exu is so mysterious, as this issue is not so tangible as many other domains of working amongst the Exus.

Items sacred:

Feathers, dry wood, roots, tridents, raw tobacco.

Iconography:

An Exu that looks like a caboclo, with a cape in red and green holding a trident

Ponto Cantado of Exu Arranca Toco

*Oi lá nas matas tem,
eu vou mandar buscar,
Oi lá nas matas tem,
Eu vou mandar buscar,
Arranca Toco que chegou pra trabalhar.*

Ponto Riscado of Exu Arranca Toco



The ponto of Exu Arranca Toco.

Exu Pagão (Bucons) - Exu Pagan

The pagan Exu is a spirit of doubt, separation and mistrust. To create hatred between friends and separation between lovers is one of his fields of expertise. He is manifest in powerful emotions and their contradictions. From every situation where mistrust is found, this Exu obtains his nutrition. He is found in desolated places, such as abandoned parks, houses and fields that have been left to overgrow. Unlike other Exus, this Exu takes delight in offerings of milk mixed with whiskey, or any alcoholic beverage that contains milk. One should also be careful in the workings of this spirit. One needs to make a despacho before working with him, as his specific powers are all too easily drawn to the heart of

men and inciting mistrust. This Exu is said to originate in a non-Christian country: according to some, he was an Arabian sorcerer, according to others African or Asian. The point is that this Exu possesses a vast range knowledge that might seem alien, when contrasted with the usual wealth of wisdom of the Exus. In spite of his mischievous nature, he can be a good ally and friend and usually comes with his Pomba Gira.

Items sacred:

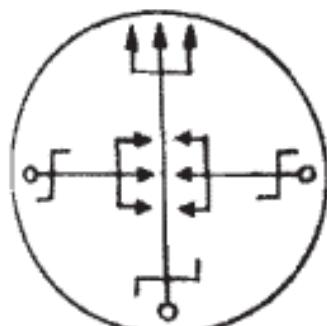
Ruins, milk, whiskey, trident, tobacco, jewlery

Iconography:

A young, red-skinned Exu holding a trident, dressed in costly clothes and jewelry.

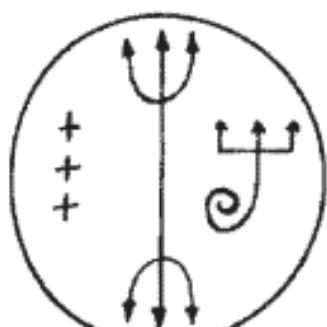
Ponto Cantado of Exu Pagão

Ele não foi batizado,
Não buscou a salvação (bis)
Ma é aquilo quem vence demanda,
Saravá Exu Pagão (bis)

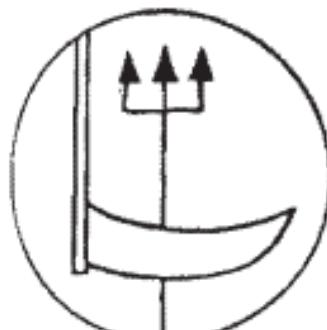


Pontos Riscado of Exu Pagão
and Pomba Gira Pagá

Ponto riscado of Exu Pagão used in order to inspire hatred and conflict between persons.



Ponto riscado of Exu Pagão to bring down his power which can be used in works of unification and bring an end to conflict.



Ponto riscado of Pomba Gira Pagá to be used in whatever working

The Work

A Working with Exu Pagão in order to separate two or more persons.

This ritual will create great disturbance, rage and havoc amongst the people you want to attack. One can also use this working in order to separate good people from bad company.

The ritual is done on a Monday at midnight under a waning moon. You will bring objects or photos of the persons you want to separate, their names written on virgin paper, milk, Exu oil, black pemba, powdered charcoal, a lot of chili peppers and chili powders, "Fight powder", "War powder", three lemons, a lidded jar, seven black candles and seven red candles.

The first step of the ritual is best done in a basement where you take the jar and mark with pemba the ponto of Exu in the bottom. Then place the items of the persons over the ponto together with their names, cover this with the various powders and pour the juice of three lemons over it. Add the chili peppers and then the milk. Light the candles around the jar and sing the pontos of Exu Pagão. Burn either Exu oil or Exu incense and say: Exu Pagão, I ask that you separate the persons so and so and ignite in their heart a hatred wild and uncontrollable to separate them forever". Close the jar and allow the candles to burn down. Every midnight for seven nights burn some incense or oil and say the same prayer while lighting a black candle. The following Monday go to a crossroads and place the jar in the centre, asking the powers of the crossroads the license to work there. Recite the prayer seven times, lighting seven black candles around the jar. Take a stick and smash the vessel completely, scattering the remains all around. When the result has manifested, go back to the crossroads and give proper offerings to Exu Pagão.

It is important to note that whenever one is working this type of magic, one need to take baths of herbs and salt every night after the prayers, so that the hostile energy will not remain within the performer.

Exu do Cheiro (Aglasis) - Exu of the Scent

This Exu works directly under the command of Exu Caveira and is in a class by himself. He is to be found where flowers are found in

abundance, like in gardens or summery fields. His offerings are incense, essences of flowers. One should never present him marafo, but only sweet fruity wine. In many ways, he resembles a Bacchus from hell. His rituals are done solely by using flowers and plants, and bestow the gift of communion with plants and flowers. He appears as a nude white male – and by the smell that comes with him one knows whether he has good or bad intentions. This needs to be replicated in the terreiro as well. If this Exu is being called to make despacho, one needs to fill the room with sweet scents – if the opposite is the case, one fills the room with the smell of foul flowers. Especially daisies and clove are sacred to him. Perfumes made under his supervision will have an extraordinary magnetic effect that accords with ones desire.

Items sacred:

Clove, cinnamon, flowers, perfumes, sulphur, wine

Iconography:

A light skinned man with reddish hue, often nude, holding a trident and an orchid.

Ponto Cantado of Exu do Cheiro

*Ele vem das flores,
Co começo co,
Ele é Seu Cheiroso,
E seu cheiro tem axé.*



Ponto Riscado of Exu do Cheiro

Kabbalistic ponto that can be used for whatever purpose and also in the construction of talismans.

Exu Meia Noite (Hael) - Exu of the Midnight

Midnight Exu is especially active in the Hour of Power, when the church bell strikes midnight, and for the 49 minutes before and after

midnight. In addition, he is also found at the “real” midnight, when vesper is rising. He is well versed in all kinds of magic and is said to be the tutor of the Antiochian priest St. Cyprian, who was reputed to convert to priestly work in order to carry on with his dark practices without being disturbed by the Church. The grimoire carrying his name is said to have been inspired by Midnight Exu. Another story tells that he was a baron coming from Portugal to Santos, who later moved to Minas Gerais where he fell in love with a girl fourteen years old. He married her, but during the wedding night she did bleed and he suspected her of not being a virgin. He expelled her from his house and killed her family. Later he received news that she had given birth to his son and he took her back. The child died and so they tried again. Another child was born, who also died. After this, the baron was haunted by a dark shadow slowly killing him and upon death, he became an Exu. This Exu is a gentleman, and he is serious in all his dealings. He is depicted with one goat foot and one human foot, denoting his position on the threshold between the worlds. He is said to have eyes of fire and to inspire fear in people when he comes down in his worshippers. His form fits very well the idea of how one envisions Satanaz. He can bestow the powers of hydromantia and astral magic. The Midnight Exu has 7 legions and their generals under his command, ending with Exu Curadô. This, in a way, reflects back on the general himself and is as well a distinct, solitary being, just like Exu of the Scent is in relation to Exu Caveira. The knowledge of divination, tarot, the mysteries of kabbalah and astrological magic is his domain. In many ways, one can say that Midnight Exu is the spirit who today moves people with an inclination toward magic in the medieval vein, and the fruits of his inspiration can be seen in the works of Eliphas Levi.

The deepest part of his mystery is related to the death of Jesus Christ, the Son of God and the exact moment on the holy Friday when Jesus gave up his breath and the veil in the temple was rent asunder. At this exact moment Midnight Exu assumed his power. But of this we will not speak more, as the true meaning of this secret shall remain to be beheld by those who have washed their eyes in the fire of renewal, those who have placed one foot in the night and allowed themselves to see beyond the Cross, and within the everlasting Ecclesia.

Items sacred:

Trident, old books, bells, rosaries

Iconography:

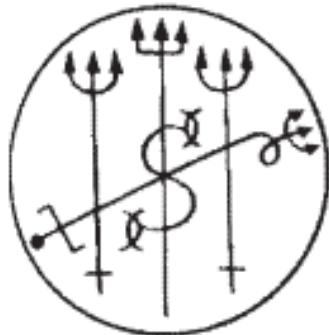
A bearded Exu with tail, and one goat foot and one human foot. He is elegantly dressed with a black cape, holding a trident.

Pontos Cantados od Exu Meia Noite

*Exu da Meia Noite
Exu da Encruzilhada
Salve o povo d' Aruanda
Sem Exu não se faz nada*

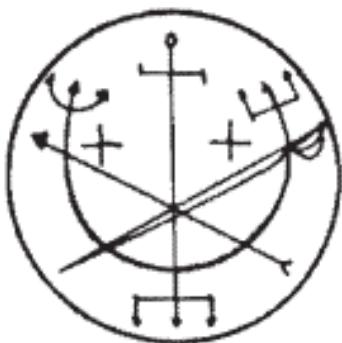
*Você que tem guia.
Você que tem coroa.
Você que é um Exu da hora boa,
A hora boa é....
A Hora Grande,
Ehumbandé Meia Noite!
Ehumbandé meu Senhor!*

*Boa Noite Moço, Boa Noite Moça,
Sete Cruzes acabou de chegar;
Boa Noite Moço, Boa Noite Moça,
Meia Noite acabou de chegar.
Ele vem, da sua Cahinga,
Tocando zabumba,
Ele vem trabalhar;
Ele vem, das Sete Cutacumbas,
Fazendo macumba,
Só prá te ajudar.
Boa Noite Moço, Boa Noite Moça...*



Pontos Riscados of Exu Meia Noite

Ponto riscado of Exu Meia Noite used for protection and work with this spirit.



Ponto of Exu da Meia Noite used both to manifest his power and also in works of attack.

Here are a few spells from the book of St. Cypriano, said to be reminiscent of the magic under the provenance of Exu Meia Noite.

Spell of the black cat's bone

Cook the body of a black cat in boiling water with white seeds and wood from a willow until the meat is loosened from the bones. Strain the bones in a linen cloth and in front of the mirror, place the bones one by one in your mouth, until you find that you have attained the magic to make you become invisible. Keep the bone with this magic property and should you want to go somewhere without being seen, put the bone in your mouth.

Another spell of the black cat for doing evil

To wreak vengeance on an enemy, you should proceed in this way: take a black cat and, after tying its four paws with a cord of esparto grass (used to make rugs), take it to a crossroads at night and say: "I, (say your name), on behalf of All Mighty God, order the demon to appear here under the blessed yoke of obedience and superior laws. Lucifer, Satan, I order you to go into the body of this person that I want to do evil to, and do not leave until I order so, and help me with anything I ask you to during my life", (here you must state what you wish to be done to the enemy). "Oh great Lucifer, emperor of all that is hell, I seize you and tie you to the body of (say the name of the enemy), just as I have seized this cat. After you do everything that I want, I offer you this cat; I will bring it here when everything is ready."

After the demon does what has been asked, you should go to the place where he was summoned and say twice: "Lucifer, Lucifer, here you have what I promised" – with these words, release the cat.

How to make a pact with the demon and create a little devil

Write on a virgin piece of paper with your own blood: "I, with the blood from my little finger, write this to Lucifer, so that he will do everything I want in life, and if this does not happen, I will no longer belong to him" – then you should sign your name.

Then you should write the same text on the egg of a black hen, fertilized by a cock of the same colour. Open a hole in the egg and let a drop of blood from the small finger of your right hand fall inside. Wrap the egg in cotton and place it under a pile of manure or under a black hen. From this egg will be born a little devil, which should be kept inside a silver box, with silver powder. Every Saturday you should put in your baby finger from your right hand for the little devil to drink blood. Whoever is able to possess the demon in this way will get everything he wants in life.

About this spell, St. Cypriano warns in his book: "Every son of God who gives his soul to the demon will be at the same time cursed because he who created him and gave him the power of being was Our Lord Jesus Christ".

Exu Mirim (Serguth) - Exu Child (from tupi)

This Exu favours mothers and children. He is said to be eager to help santeras/mãe de santos when they work with love-bindings. He is said to reside in the sides of highways and main roads, where he often is found accompanied with children prone causing discord and havoc. Actually, amongst Umbandistas he is considered to be the patron of Ibejis. In this context, Ibeji are understood to be children from the other side coming down and creating turbulence, and as a consequence transformation. He can be found residing close to shrines of Cosme and Damian. In fact, this Exu can be considered to consist a legion by himself, as he interacts with all kingdoms and Exus. He can give good fortune to marginalized people and is especially protective toward people suffering social difficulties. However, since he has the temperament of a child he can easily behave obnoxiously and likes to play pranks. He has manifestations of himself related to, for instance, Exu Caveira, in which he takes care of the affairs of children that have been taken away. With Exus like Ze pelintra he induces drug dependencies and vices.

Items sacred:

This Exu likes Guaraná, sweet liquors and sweets, red, blue and black candles, flowers and toys.

Iconography:

His form is often of a small Exu or a child holding a trident, but his manifestations are so many that it is impossible to give a single form of this Exu..

Pontos Cantados of Exu Mirim

*Exu Mirim é meu Exu de fé!
Exu Mirim é pequeno na Quimbunda!
Exu Mirim saravando a encruza,
Exu Mirim vencendo suas demandas,*

*Exu Mirim é um Exu formoso!
Ele é Exu de fé!
Tem um pai e tem um mano,
Esse mano é Lúcifer!*

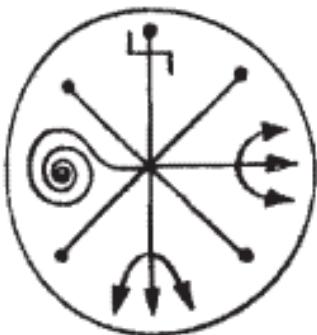
*Exu é Malelê, e laroyê,
Povo da Rua é Malelê,
É Exu Malelê,
É Exu Malelê.*

*Exu Caveirinha,
Venha trabalhar,
Levanta dessa tumba,
Faz pedra rolar,
Na mão esquerda a foice,
Na cinta o punhal,
Não sai da linha, mano,
Pra não se dar mal.*

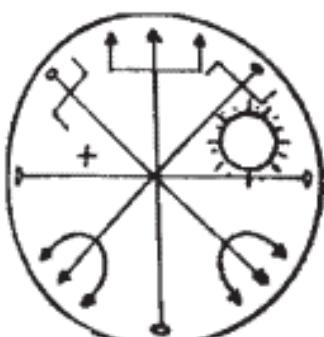
*Quem matou, quem matou
Quem matou a cainana (bis)
Foi Exu Quirombo
Que ganhou sua demanda (bis)*

*Mas ele é amigo do Capeta (bis)
Vamos todos suravá
Capinha Preta.*

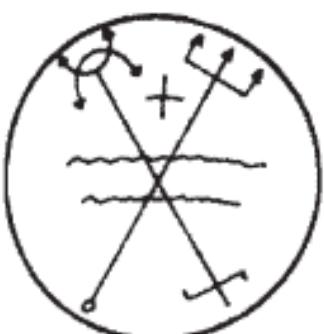
Pontos Riscados de Exu Mirim



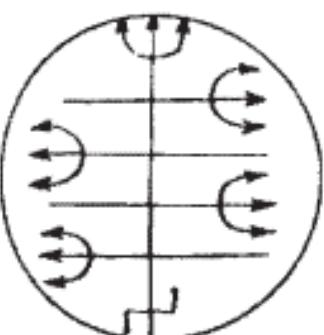
Ponto of Exu Mirim to be used in works of attraction and legal difficulties.



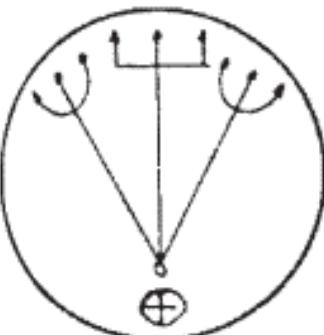
Ponto of Exu Mirim to manifest his power to work good as well as bad.



Ponto of Exu Mirim to be used when one is in need for protection.



Ponto of Exu Malandrino to be used when working with Zé Pelintra or to bring malefica upon ones enemies.



Ponto of Exu Menino to be used in whatever kind of work.



Ponto riscado of Exu Caveirinha to be used when one needs protection against deadly spells..



Ponto of Exu Caveirinha to be used to call upon his intersection to the kingdom of Souls and the cemetery.

Exu Pimenta (Trimasael) - Exu Hot Pepper

This Exu is the chemist amongst the Exus, and expert in the arts of alchemy and herbalism, a field in which love potions and magical powders are his specialty. Some say that his "body" is too fluid to enter any horse and possessions usually take the form of inspiration. His colour is a hot red and his appearance is said to be that of a young handsome man who likes champagne and sweet marafo. He is one of the more powerful healers amongst the Exu and serves as a good guide for the person he takes under his wing. He is a gentle and wise spirit, but can be unpredictable. He often works with Exu Male and Exu Curadô

Items sacred:

Cachaça, whiskey, herbs, roots, trident, medicine bags

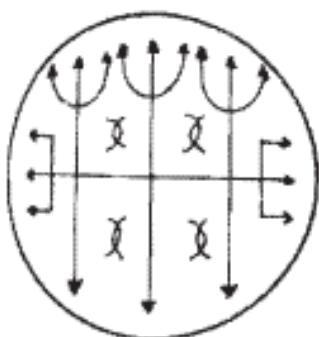
Iconography:

A young red hued Exu in loincloth, holding a medicine bag and a trident.

Ponto Cantado of Exu Pimenta

*Todo mundo quer,
Mas só Umbanda é que agüenta,*

*Chega, chega no Terreiro,
Chega, chega Exu Pimenta.*



Ponto Riscado of Exu Pimenta

Exu Malé (Sustugriel)

This Exu is also said to be of a fluid constitution and manifests as a preto velho. This Exu is a true witch and knows the work of rootworkers and conjurers, as it is found in the African heritage of witchcraft and sorcery. He is good at dissolving spells and binding, and he is one of the most useful spirits for making despachos. He smokes a pipe and drinks marafo and any type of wine. He is also deeply related to the powers of the moon and one needs to observing the phases of the moon closely when working with him. He is also an expert in constructing the Ngangas of the Congolese.

Items sacred:

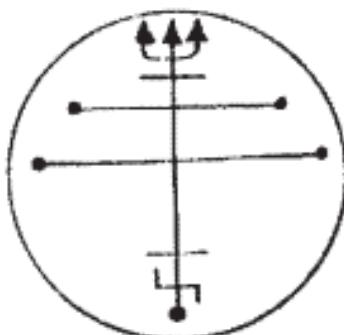
Terracotta pots, pipe, trident, dry roots, cachaça

Iconography:

This Exu looks like a preto velho dressed in simple ragged red clothes holding a trident and smoking a pipe..

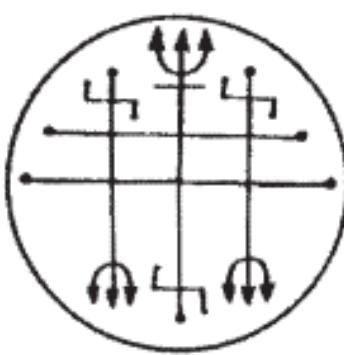
Ponto Cantado of Exu Malé

*Ai, ai, ai,
Satamis já deu um berro,
Suravá Exu Malé, e gangá,
Suravá Exu Malé,
Suravá seu obé de ferro.*



Ponto Riscado of Exu Malé

Ponto of Exu Malé to manifest his powers.



Ponto to be used in works of attack and defense.

Exu das Sete Montanhas (Eleogap)

Exu of the Seven Mountains

This Exu is found in high places and resides around water springs. He is also found in caves and grottoes and is a somewhat remote and reclusive Exu. He is associated with wind and putrefaction. He knows the secrets of the mountains and what lies hidden within them. His clothing is black and muddy. He is reputed to elevate one's being and this is always a beneficial side-effect when this Exu is used in despachos. He is also said to be a clever warrior more similar to a sniper than anything.

Items sacred:

Daggers, pebbles, caverns, trident, cachaça, tobacco, water mixed with sulphur and earth.

Iconography:

An amphibian Exu dressed in black, covered with mud

Ponto Cantado of Exu das Sete Montanhas

*No alto das sete serras,
Eu botei minha campana,*

*Saravá minha Quimbanda,
Chegou Exu Sete Montanhas,*



Ponto Riscado of Exu das Sete Montanhas

This ponto can be used both to manifest his powers and any kind of work done with this Exu.

Exu Ganga (Damoston)

This Exu is to be found solely in the cemetery, where he can be evoked to create great disruption. He is good in doing any kind of work, but has a reputation of being especially able to bring about the death of someone. He is also a great curador. With the same efficiency that he cures with, he is said to bring death to people. He is dressed in black and grey and his manifestations are often accompanied with the smell of decomposed meat. His name makes evident the clear connection to the Congolese practices. He is said to be a close ally of Maria Mulambo and resides within or close to garbage. He is deeply related both to the kingdom of the Lyre as well as the cemetery. An ambivalent spirit, who partakes in art, dance and artistry, as well as in trafficking of souls.

Items sacred:

Rotten flesh, rags, musical instruments, trident, tobacco, cachaça

Iconography:

A red-hued Exu dressed in rags, holding a skull and a trident.

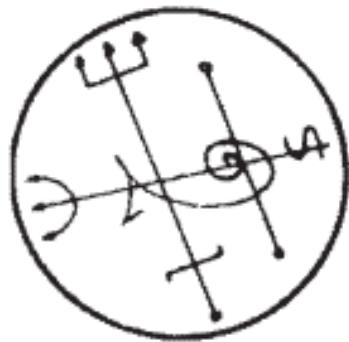
Ponto Cantado of Exu Ganga

*Ganga lelê, Ganga lelê
Ele é Exu Ganga
Ganga lelê, Ganga lelê
Ele é Exu Ganga.*



Ponto Riscado of Exu Ganga

Ponto to be used in works where protection is needed and also to manifest the powers of this Exu.



Ponto of Exu Ganga to be used for any kind of purpose.



Ponto to be used in works of attack, combat and defense.

Exu Kaminaloá (Tharithimas)

This Exu works together with Exu Mangueira and is said to be one of the six most powerful Exus. He is also the Chief of the lines of Exus known as Mossurubi. He is a black man, crowned with feathers and pierced through lips, nose and ears with heavy rings. His specialty is provoking mental disorders. He is usually accompanied by Exu Ganga, suggesting a common origin, and that his distinctively Indian features are more the consequence of adopting their arts than being an Indian himself. As such, this Exu represents the meeting point between the indigenous practices of Brazil and the arts of the African witches in such practices as katimbo. He is usually found in the cemetery but is a spirit that likes to

manifest in odd places and can be just as well be worked in the forest as in the cemetery.

Items sacred:

Feathers, metal rings, jewels, trident, tobacco, cachaça

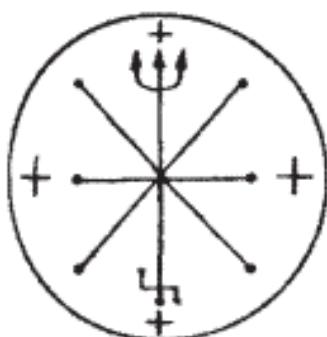
Iconography:

An Exu looking like a caboclo with many tribal piercings

Ponto Cantado of Exu Kaminaloá

*Exu foi batizado,
E recebeu a sua cruz,
Na falange de Dom Miguel,
Kaminaloá nos difende, nos conduz.*

*Exu formoso assim eu nunca vi
Kaminaloá é cheio de luz,
Na linha de Mossuribi.*



Pontos Riscados of Exu Kaminaloá

Ponto of Exu Kaminaloá to be used in works of attack and defense.



Ponto of Exu Kaminaloá for use in any kind of work and for the manifestation of his power.

The Work

A Working with Exu Kaminaloá to ignite mental disorder and insanity in a person. Again, it is needful to warn against the consequences of such ritual as this, as the damage done is usually permanent. If one should at a later stage wish the recovery of one's enemy, it may not be possible.

This ritual is done on a Friday midnight under a waning moon. You will need a pot with a lid, cachaça, animal bones, peppermint oil, mercury, dendê, Exu oil, chili pepper, alligator pepper, "Punish powder", "Confusion powder", powdered charcoal, "Attraction powder", a volt (item belonging to the person), the name of the person written with red pemba on black cloth, cigar and candles. You also need to take a bath before and after the ritual. It is also important to ask protection from one's guardian angel or ancestors before proceeding with the ritual. At midnight, go to the cemetery, not inside, but somewhere near its walls. At a calm site, ask the license of the spirit to work there and spread the black cloth on the ground. Mark with red pemba the ponto of Exu and sing the ponto. Place the pot over the ponto and put the volt inside the pot, together with the name, covering it with powders, chili, mercury and peppermint. Mark seven black candles with Exu oil and light them. Light the cigar and fumigate the area, also the insides the pot and close it. Then intone: "Exu Kaminaloá, I greet you and your powers and I ask that you enter the mind of so and so person to confuse him and to destroy his sanity. Make him mad and insane, make him totally lose control". Take seven steps backward, turn around and leave. When the target has been affected, return and make ebo to Exu, so the insanity will affect yourself.

Exu Quirombô (Nel Biroth)

This Exu is often confused with Mirim, given his childish apparition in the form of an effeminate young man and his taste for young women. He delights in rousing the darker strains of latent and possible sexuality within women and can lead them into the paths of prostitution and sordid delight. He can solve difficult situations, where people have become lost on their way and ended up in drug abuse, or heal the traumas caused by sexual abuse. He is however considered to be mischievous, and somewhat unreliable, so care must be exerted when working with this spirit.

Items sacred:

Anis, sweet wine, aphrodisiacs, silk clothes, brothels, chicken, cachaça.

Iconography:

A red-skinned Exu, looking like a child or sometimes like a dwarf with horns.

Ponto Cantado of Exu Quirombô

*Quem matou, quem matou,
Quem matou a canaima (bis)
Foi Exu Quirombo,
Que ganhou sua demanda (bis)*



Ponto Riscado of Exu Quirombô

Ponto riscado of Exu Quirombô used in works of domination.



Ponto to be used for protection and for drawing down his power.

Exu Curadô (Meramel) - Exu Herbalist

Exu Curadô is in a class of his own and takes orders directly from Midnight Exu. He is a true medicine man and great healer appearing as a preto velho, smoking his pipe and in simple work clothes of white and red. He knows the properties of all plants and works both with herbal cures, and the use of poisons on a homeopathic level. Especially sacred to him is urtiga (nettle). It is important that one is pure of intent and pure of soul when working with this spirit, as he can also be well worked under purely spiritualistic circumstances. Exu Curadô is one of the Exus best versed in the black arts of the green kingdom, working with the powers of Omolu and being in the line of the mighty Meia Moite. He knows how to prepare herbs that heal and herbs that kill, making him an expert in the kingdom of Osanyin. He is also a doctor and knows every affliction of the human

body – and their cures. Fontenelle exemplifies the work of Curadô with the urtiga. There are species of this plant that heal and others that kills. Not only is Curadô aware which plant is which – he is like this plant himself as he heals with one hand and kills with the other. He can be given cigars and marafo mixed with honey as offerings. He often uses his pipe when mounting horses and the pipe is also good item with which to call him. His appearance can confuse him with pretos velhos. It is suggested that this Exu was an African shaman and witch; he is of a shadowy, slightly heavy form, carrying a bag to collect his herbs and pipe. Some say that there is a Pomba Gira Curadô that walks with this Exu, a master of seduction by her expertise in sensual cooking. A calm, yet hot spirit.

His name, Curadô, is interesting in regard of the tradition of Curandeiros in Brazil, wise men of African ancestry who not only knew how to use herbs for ill or for healing, but also controlled animals, having such great insight into nature that they were able to dominate birds and reptiles.

He drinks marafo mixed with honey and/or spices and herbs. His spells are simple and powerful and consist often of cigars, candles and herbal water.

Items sacred:

Pipe, spices, herbs, honey, cachaça, coffee, tobacco

Iconography:

A red skinned Exu dressed in a green cape with white and red borders holding a trident and a pipe. Sometimes he can also appear like a preto velho.

Ponto Cantado of Exu Curadô

Em terreiro de Umbanda

Exu vem saravá (bis)

Se Preto Velho é dotô

Eu é Exu Curadô (bis)

Boa noite, meu senhor

Exu no reino chegou (bis)

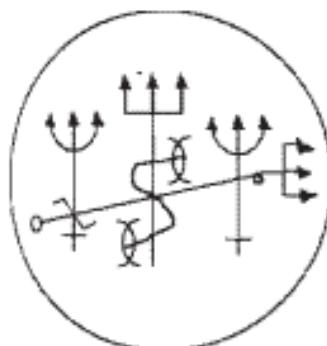
Vamos louvar nossa Quimbunda

Viva Exu que é Curador (bis)



Pontos Riscados of Exu Curadô

Kabbalistic ponto to be used for any situation and for facilitating cures.



Ponto of Exu Curadô to be used for manifesting his powers. This ponto is together with the kabbalistic ponto a good talisman to use when walking in the greenwood searching for remedies to curse or cure.

The Work

A short working to use when one want to cure illness

A petition to Exu Curadô to cure illness (this spell can also be done with John Skull)

At the foot of a Cross, place seven crosses in the shape of a cross on its front side. On the other side of the cross, make another cross on the ground with seven white roses. Trace the ponto of Midnight Exu on the front side and of Meramel on the backside. Then you will say the following prayer seven times with absolute faith and determination:

"Exu Curadô, I ask for your great powers to assist me in the healing and curing of so and so person. This is my prayer and I ask that you bestow me this power"

You will then turn the ponto into ashes and apply to the afflicted one, while singing the ponto of Exu Curadô.

The same outline can be used, if one desires to open a passageway for a disincarnated spirit to come down for entering into communion with. The ponto of Exu Curadô is not used, only that of Midnight Exu. The ponto should be traced with white flour and three red roses placed inside the ponto while one calls the name of the spirit communion is sought with.



The Revelations of the Fallen Beauty

Pomba Gira is a deity captive and enigmatic, mesmerizing and attractive and at the same time unpredictable, kind, sever and escapes definition as one tries to encircle her domain and quality. The understandings of Pomba Gira varies from seeing her as a divine whore – to a not so divine whore, but more the infernal lover of Satan to be seen as representing the dark side of needed spirituality, the left hand of Umbanda. She is also found in some houses of Catimbó and in Candomblé, especially the houses of Angola, given her relationship to the Congolese mysteries. Certainly there is a Congo spirit by the name Bongbogira or more rightly Pambunjila – also Mavambu and Aluvaia as this deity is found amongst many Bantu speaking people and accordingly colored by different dialects. One can also assume that the name Bombongira is a contraction and alteration of mpungo and nzila which means “spirit of the road”. In present day Brazil, the name Pomba Gira means literally “dove that flies around” and has a somewhat sweet connotation that related this spirit to divine grace and the holy spirit and the whole series of mysteries mirrored in the functions of Salome, Martha and Mary of Magdala. These connotations has never before been mentioned in relation to Pomba Gira as the interpretation of this spirit is usually done from the perspective of Umbandistas, which gives her the role of the devils Congolese wife and the legions of Pomba Gira became with time added to by women of European origin, like the most famous and beloved of the Pomba Giras, like Maria Padilha. The European relation to the practice of Kimbanda became in the 1920s and the rise of Umbanda and consequently the merging of the cultivation of Exu with Umbanda under the name of Kimbanda. In present day, Kimbanda is seen as the left hand of Umbanda, as the negative pole of the positive syncretism spiritism of Umbanda. Some attempts has been done in order to revitalize parts of the cult on European basis, like the syncretism between Exus' and the demonic spirits of Grimorium Verum in the late 50s and the appearance of Exu Belzebub in the shape of Baphomet in the mid 70s. This tells that spirit has tried all along to remind about this forgotten heritage of Kimbanda. In modern day the awareness of Pomba Giras origin and the European heritage of Kimbanda has entered more in the awareness of the practitioners as demonstrated in the research of Laura de Mello e Souza, Marlyse Meyer and even the more popular book

by Maria Helena Farelli about the conjurations of Maria Padilha, largely modeled and presented in a popularized form the research of Meyer and Souza.

An attempt of syncretism of Pomba Gira with obscure global demonesses has also been attempted in the list given below:

Rainha das 7 Encruzilhadas	Astartea
Rainha 7 Cruzeiros	Pitits
Rainha da Kalunga Pequena	Lilith
Rainha das Almas	Allatou
Rainha das Matas	Proserpina
Rainha da Praia	Klepoth
Pomba Gira Cigana	Mara
Pomba Gira Maria Mulambo	Aluca
Pomba Gira Rosa Caveira	Baalberith
Pomba Gira da Kalunga	Lamastu
Pomba Gira Maria Quitéria	Lamia
Pomba Gira das Cobras	Nagini
Pomba Gira Dama da Noite	Noctiluca
Pomba Gira das Almas	Rusalkis
Pomba Gira da Praia	Iset Zemunin
Pomba Gira do Luar	Upierzyca
Pomba Gira Menina	Viechtiltsa
Pomba Gira do Sol	Keteb

As is quite evident is that all of these spirits are related to vampirism and the nature of succubus. This in turn will place them in the status of potential familiars seen from a European Craft perspective, or as matrons of certain witchy mysteries as hinted to in the second chapter. One of the more famous conjurations of Maria Padilha is the one collected by the Holy Office in Valencia in 1655 – which is replicated in the research of both Souza, and Meyer and goes like this translated in full:

I conjure xx
By Barrabás
By Satanás
By the limp Devil
Who can do more

(The request is done)

By the wife of Satanás
By the wife of Barrabás
By the wife of Belzebub

(The working is performed)
By Barrabás, by Satanás and Lucifer
By the Lady Maria Padilha
And her legions

(The ritual is sealed up)

Probably, here we have the secret of Pomba Gira as related in the second chapter of this book. To state that she is a female Exu is right in terms of her quality, that she is a feminine force related to the element of fire and earth, just like Exu. One might say that at the most base level, Pomba Gira is an Exu with the addition of water and sweet scent. It is further common to see Pomba Gira – and Exu, in a dualist way as opposing what we understand as good – this idea is not correct. The sooner we manage to clean up such distorted dualist view the better it is. More rightly, Exu and Pomba Gira can be seen as King and Queen of our lower soul i.e. the world of passions and emotions that should be ruled by reason and calmness and not the other way around. In this we find the secret that can make us be in charge of these spirits and avoid becoming slaves. Many people that are drawn to these spirits and start to work with them on the premises that they are demons and devils, motivated by infantile ideas of Satanism and “darkness nature” will for sure run the risk of being commanded by these spirits and turned into slaves serving only as food and entertainment for these spirits. Given that they are the Kings and Queens of the lower soul they will naturally be fed upon emotions, anger and turbulence. One will notice that requests and appeals to the spirits are not accommodated or the results are highly temporal or they end in trouble. This unruly essence of these spirits probably led to the practice found in Umbanda to place the Exus as servants of Orixás, since they then would have a more elevated force to control them. As a consequence Umbanda cultivated these forceful spirits within a context that restrained these forces to a great extent and their beneficial influence is seeping out. Almost all people have an Exu and a Pomba Gira since we all have a world of passions given our human condition. The trick is to allow our divine faculties to rule these forces, independent of external spirits drawn into the workings. To enter somewhat more deep into this, we should also note that the male/female distinction is far deeper than what meets the eye. At its fundamental level, Exu represent the capacity of force and aggression

and Pomba Gira represent the emotional and sexual domains. Even if additions to the legions of Exu are commonly from the male representatives of humans and for Pomba Gira from females the capacity that wanders on and joins these legions are not confined to either sex, but colored by it. Accordingly we ascribe the understanding of femaleness to matters of the heart and emotions while aggression is attributed to maleness. In practice, this means that a person that has no control over his or her lower souls will tend to be dominated by the King and Queen of this realm and thus run the danger of succumb into violence and seediness. One might say that the term "Kimbanda" refers to the work with Exu and Pomba Gira no matter if the cultivation is done within Candomblé, Umbanda or as in our case related to an attempt of working as pure as possible to the European and Congolese way. The term Kiumbanda that are chosen to designate the workings in this book refers to a deliberate working with malevolent spirits and nfuri of a violent or ndoki disposition with a greater emphasis on cultivation of these spirits of a more personal nature – leading to the workings not only of each terreiro or temple being particular and unique, but also for each practitioner. The word Kiumbanda, can mean literally "the working of the skull" and with this any skull, any kind of base level form of energy as encountered amongst practitioners of for instance "non baptized Mayombe" in order to make a reference to deepen the understanding of what we are speaking about.

Another interesting syncretism done in regards Pomba Gira is related to Klephot or Qliphot, which ties her in with the mystery of Lilith and the sephirah Yesod. Klephot is the fallen calabashes of light from the first attempt of creation that fell given their overflowing of divine light. These fallen vessels, given their divine origin, are not subject to destruction, but rather they are found as latent forces in the abysmal stratas related to all the sephirot on the Etz Chaim or Tree of Life. This relationship is meaningful both in terms of the nature of the lower soul and also the multiple areas of function for the Exus and Exuas and their enormous range of manifestation, from being coquettish and vulgar to being serene and sage like. This is particular evident when one goes high up in the various hierarchies where one can note a distinct elevation of character the higher up in the hierarchy one enters. There is a certain purity of the direct expression of the power each and every one is expressing and the spirit is very much coloured by their station in the natural kingdom. This is why it is always advisable to appeal to the general of a given hierarchy or to ones personal Exu or Pomba Gira in order to effectuate a concise work.

But with this, yet another word of warning is in its place, the working with these spirits requires that you know your self well, because these spirits will for sure test and try the one who strays into their kingdom to see if they are worthy. Any perversion, any clandestine secret that the dark of the moon is hiding is bound to surface if one seek out Pomba Giras' help and friendship. For males especially their attitude and respect towards woman will be challenged and for woman the respect their harbor towards their own womanhood. If anything is lacking in terms of understanding this will for sure lead to sever trials from this harsh and fair lady. Another mistake seen from time to time in the occult world is the equation of Pomba Gira with Babalon, the thelemic prostitute. If you approach her as a prostitute this is the face she will give and accordingly she will challenge this idea and take you as far as needed in order to make you realize what she truly is. Her powers to influence lovemaking, bindings and works of a sexual, sensual and amorous nature is largely based in the primordial Pomba Giras' of an European origin that often were free women, meaning women that did not saw that they needed to be dependent of any man - not that they were frivolous sluts. The ultimate lesson of Pomba Gira is the respect and understanding of womanhood.

In some cases one have also noted that the worship of Pomba Gira by people not interested in understanding the lessons these spirits are giving will only harbor undesired effects, one of them being obsession. Obsessive workings with Pomba Gira based on a vulgar conception of her identity as a prostitute and a slave we can ask to do our bidding as long as we seduce her with gifts and offerings. Obsessive workings with this force will for sure produce unpredictable results as well as change ones sexual current, there are examples of males engaging them selves in homosexual practice and women turning into prostitutes as a consequence of obsessive worship from a perverse angel with these spirits. Returning to the idea of Pomba Gira being related to the nature of witches familiars we will get numerous clues of how to approach this magnificent force. Another mistake often seen with people working with these spirits is to place unreasonable demands on spirit and also require assistance in a field of need where the power in question has little influence. For instance, to ask Pomba Gira Rainha do Sete Encruzilhadas to solve ones emotional turmoil is perhaps not the best idea – unless this is ones personal Pomba Gira. One is better advised to turn to Pomba Gira da Praia to solve such issues. So, misplaced demands is one issue another is unreasonable demands. This means that one asks for solutions in areas of our life without giving proper attention to the circumstances of our need, the fuel needed by spirit to make the work or that we work with spirit based upon a weak or

misunderstood connection to ones personal Pomba Gira. In such cases it will be to ask a favor from someone we hardly know. One should be aware that Pomba Gira is not an easy spirit and the future practitioner need to invest much time and energy in establishing a good relationship with this spirit as well as working with ones own issues and lower aspirations. In contradiction to the beliefs often seen, these spirits do not delight in evil as such. On the contrary works done by people conscious and sincere with a good heart and a generous soul are more often rewarded than the sinister people that might believe that these spirits are their servants – but this is all a sordid game towards the real lessons given that the practitioner do not remain blind and deaf as the spirit is calling. In essence there is a sense of justice at work within these spirits that are reflected in the result of ones workings. This justice is however amoral and can certainly do great damage even if the cause was not justified. One example can be a love binding. How fair is it for the person in question to be tied to another person? What are our motivations for doing this? If the answer is pure desire the result can often be ambiguous in one way or the other. Often the result manifests, but in ways not expected and the consequences can be dire in order to provide you with a lesson that aims towards allowing a greater influence from the higher soul to mediate ones desires and needs.

In order to work with Pomba Gira it is needed to offer to her material that are on her frequency. Objects from the mineral, vegetal and animal kingdom that resonates with her energetic presence and accordingly both manifest the spirit in the sacred space as well as gives the spirit needed fuel and energy to carry out the request. The items used in workings for Pomba Gira is pemba (chalk) in white, red and black, ribbons and candles in the same colors, champagne, cigarillos, or cigarettes, matches, fine china and crystal, jewelry, silk cloth, olive oil, palm oil, essential oils, lipstick, make up, combs, red roses (usually without thorns), eggs, graveyard dust, various precious stones and metals. The workings are preferably done in the places of power, i.e. the natural sites such as crossroad, cemetery, beach or the woods. Alternatively one can make the workings in the terreiro of Pomba Gira and place the working in the proper place upon completion. Usually the effects desired will use some time to manifest, at least three days at the most seven months. But usually the desire will be manifested within one lunar cycle. The lunar cycle should be observed upon working with Pomba Gira. The new moon is elected for workings related to binding, the new moon for prosperous workings, a waning moon for harmful workings and a waxing moon for workings of growth. Meaning, a spell for binding is better performed in the last three days of the moons waning towards new

moon, while a spell to secure emotional love is better performed under the light of the full moon. The hour most frequently elected is what is referred to as the Great Hour, meaning midnight – as the kingdom of Exu and Pomba Gira enters into activity as the night is setting in and is at its peak when Venus enters the sky and when the clock strikes 12.

It is time to look more closely on the myths and nature of the most important Pomba Giras. Solely those Pomba Giras that are most famous are discussed here, meaning that most of these Pomba Giras are either Queens or have been subject to immense popularity and are therefore considered to be exceptionally strong. There are of course many more, but from those that will be mentioned the others rose.

The first Pomba Gira to be discussed is Maria Padilha that are sometimes referred to as the Queen of Candomblé and amongst kimbandeiros sometimes referred to as a Queen without a crown, which I believe is a reference to her status as a royal mistress, but not as a woman formally married to a king. Maria Padilha came to Portugal from Spain or Portugal and her name is mentioned in spells from the Iberian Peninsula dating back to the 15th Century. Usually she is found in the company of Salome, Barrabás, Satanás, Lucifer and Caifás. Let us now look closer on this most famous of all the Pomba Giras.

Pomba Gira Maria Padilha - also known as Rainha de Castela (Queen of the Castilha, Spain)

Pomba Gira Maria Padilha is amongst the most famous of all Pomba Giras and is more close to the proto-typical European witches, such as the witches of Évora and the Basque witches. Her fame is due to her efficiency in rituals and swift execution of desires. Her form is similar to women like Marquesa dos Santos, the mistress of Dom Pedro II. She is clearly representing the free woman, who makes her own choices that never fall under the charm of men but seek to retain her independency. The stories about her are many, ranging from her being an aristocratic woman that took her delight amongst men as she wanted to and never entered into marriage but stayed in the role as a mistress – on her own terms. As such Maria Padilha represents the independent woman and she demands respect on these premises. Umbanda workings has demonstrated that this force flows very elegantly and good if one incorporate Ogum in the workings

and ask him to intervene and make stable the working and its results. This is an important observation given that Ogum represents pure maleness and this energetic circuit is to her liking and there is a mutual respect and delight to be found between the two spirits. Likewise one can also apply Nkisi Zarabanda in workings with Pomba Gira Padilha. This should give some indication of the practitioners needed constitution or what type of force field is needed to bring into the sphere of working.

Now, let us return to the many myths. The most famous one tells about a strong, hardworking woman, beautiful and desired by men who was born into a low social status. Maria given her brilliant mind and seductive charm was able to work her self up to the status of the Kings lover and even gave him children. In spite of the Kings repeated requests of marry him, she refused and thus was said to be the Queen without a crown. She is related to the reign of King Pedro I of Castilha in the second part of the 12th Century (but the story is told with reference to many other segments in terms of timeline) with the Moorish invasion of Spain. In those days the court was found in Seville and it was a good time for the castle as the king was loved and popular. He was charismatic, a brave warrior and a good hunter. Pedro and his men became subject for the songs of troubadours and local plays. Maria Padilha worked in the court of Seville and by the help from a Hebrew magician that made for her a magical mirror of marble that contained the powers of Eros. Don Pedro was married to Doña Blanca, a woman that was said to be rather void of charm and elegance – also she resided in France which gave ample room for the king to indulge with consorts and concubines. When the eyes of Don Pedro fell on the beautiful and strong Maria Padilha it did not took long before she became the de facto Queen of Castilha. Don Pedro did no attempt on hiding this romance and Maria Padilha was loved and respected for her charm and elegance and feared for her aptness in the wise arts. The common stories infuse at this point Maria Padilha being subject for the interest of the Inquisition which led to Dom Pedro bringing Maria to Angola where she learned both the magic of the Bantu speaking people as well as magic and mysteries from the Muslim people residing in Angola. This however seem to be a mix up with a concubine of Dom Pedro of Portugal some three Centuries later that were referred to as Pedro the Cruel, that led to the exile of Maria Padilha to Brazil. Maybe she first was exiled to Africa and then to Brazil. The records are not that clear and there is also the presence of Maria Padilha as a separate deity in the company of Jesus accusers headed by the high priest Caifás as well as within a more satanic context. This exiled woman that entered the coast of Bahia around

1535 ended into legends as a powerful sorceress with the knowledge of the Nganga and a Queen of the powers of the night. Arabian dances, love spells, potions, work of seduction and fascination was everything related to her powers and mystery. It is from this happy woman, well versed in dance, divination and sorcery with a preference for fine jewels, clothes and drinks that became the proto-typical Pomba Gira and her connotation with the night and powers dark found its reflex in Pomba Gira being the wife of Exu, that was syncretized with the diabolic powers. This is of course solely a way of interpretation of Exu in a diabolic scope. Noting the fact that African systems of belief do not have a devil in the sense of Christianity the diabolic level of Exu was clearly influenced from Europe and the heavy interest for demonology in the 14th to 17th Century. This is further displayed in the hierarchy of Kiumbanda, where the maioral (supreme chief) is Lucifer and not the Orisa Èsù. Maria Padilha has her manifestations in every natural kingdom and in all reigns of Kiumbanda and we can therefore find Maria Padilha with the epitaph of amongst many others:

Maria Padilha Rainha - dos 7 Cruzeiros da Calunga
Maria Padilha Rainha - das 7 Encruzilhadas (Dona Sete)
Maria Padilha Rainha - dos Infernos
Maria Padilha Rainha - das Almas
Maria Padilha Rainha - das Portas do Cabaré
Maria Padilha Rainha - das 7 Navalhas
Maria Padilha Rainha - da Figueira
Maria Padilha Rainha - das 7 Catacumbas
Maria Padilha Rainha - dos 7 Cruzeiros da Calunga

All Pomba Giras that comes down under this name, regardless of path of manifestation share a similar fundamental energy and preferences. The variations are related to specific areas of expertise. Like a Pomba Gira of the catacombs will naturally be efficient in the teaching of necromancy and Calunga will be more apt to help out in matters of health and trafficking with the dead. This is important matters to keep in mind, a perfect ritual aiming towards appeasing and gain the favors of an energetic expression that are less able to accommodate ones requests will work out in unexpected ways. One should also be aware that the spirits of Kiumbanda is sympatric towards other spirit kingdoms and one can work with Pomba Gira under the supervision of a different deity, like Omolu who has his domain in the cemetery – but is a older and less turbulent force than the Exus and Pomba Giras in order to fortify the axe one desire to manifest.

This means that the kingdom of Kiumbanda consists of spirits highly dynamic and friendly towards change and pleasantly disposed towards alliances. One should however never forget that they also, when entered into a personal relationship, will also in many cases temper the worshippers character by introducing needed lessons and dilemmas that the worshipper need to solve in order to grow in understanding not only about the spirits but also about him or her self. This comes into being given their deep relation to the sub lunar realm and interest in human affairs. In conclusion this means that these spirits are not evil beings that delight in evil doing, they are simply amoral in their action, but they read the human psyche extremely well and will always work towards a betterment of the human condition amongst their adherents.

The spirits of Kiumbanda are separated into many kingdoms, and in most cases there is also a proto-typical Pomba Gira found in every kingdom, as such the many Marias can be said to form a kingdom by them self – but also they cross over to other kingdoms. For instance Maria Mulambo, Maria Quitéria or Maria Lixeira are all related to strong women that has suffered poverty but in the end gain supremacy over them self and status in the spirit world. Maria Mirongueira is a Pomba Gira that works quite uncritical with spell workings while Maria das Almas is related to the dynamic transgression between life and death. Other Maria's such as Maria da Praia, Maria Cigana, Maria Túnica, Maria Rosa, Maria Colodina, Maria Farrapos, Maria Alagoana, Maria Bahiana, Maria Navalha and many others depending on where in Brazil one is as well as being marked by social circumstances and needs, but have in common the image of the strong woman that suffers her way to position.

Also worthy mentioning is the trans-global essence of Pomba Gira, she is taken from all levels of society and from all colours and cultures. The basic point is the energetic current of Pomba Gira being found in the one about to transmigrate. The various Pomba Giras, from base and low levels to more the status of a Queen is said to be replicated in her worshippers. Meaning that, if one person has a personal Pomba Gira that are Maria Lixeir for instance this energy should be transformed in the worshippers life so that this basic and original energy in the end will be "crowned" upon the worshiper in a way that opens up for a royal energy when the worshipper has gone full circle, from his or hers personal Pomba Gira and become merged with the royal powers of the Queen so one can maintain control over ones lower soul and appeal to forces that can motivate in a constructive manner.

It is said that Pomba Gira is passionate in helping white women and often one can see that European women with no connection to Brazil actually manage to draw these forces quite elegantly into their life. This is perhaps less related to color than to culture. One can say that European women represent the “ancestrality” of Pomba Gira Maria Padilha, a remembrance of a time in mundane delight so she both easily access the one who makes the petition and with great understanding will understand how to aid, help and guide.

Pontos Cantados of Maria Padilha

*Iansã foi quem lhe deu força,
Ela é Rainha do Candomblé,
Vamos saravá nossa Rainha Pomba Gira,
Ela é Exu Mulher...*

*Ela é Maria Padilha,
Da sandalinha de pau,
Ela trabalha pro bem,
Mais ela trabalha pro mal,
Oia Pombagiré, oia pombagiré,
oia pombagirá....*

*Com uma rosa e um cigarrilho,
Maria Padilha já chegou,
E na Kalunga ...
Ela é Rainha...
Ela trabalha com muito amor,
Sete Cruzeiros da Kalunga,
é a morada dessa Mulher,
Ela é!!!...
Maria Padilha,
Rainha do Candomblé!!*

*Ela é...
Exu Maria Padilha
Exu....
E a sua Faca brilha!*

*Maria Padilha,
Rainha do Candomblé (bis)
Firma kurimba, minha gente,
Que tá chegando a Mulher (bis)*

*De onde é que a Maria Padilha vem,
Aonde é que Maria Padilha mora (bis)
Ela mora na mina de ouro,
Onde o galo preto canta,
Onde criança não chora (bis).*

*Exu Maria Padilha,
Trabalha na Encruzilhada (bis)
Toma conta, presta conta...
No romper da madrugada,
Pomba Gira minha Comadre,
Firma Fé de noite e dia,
É por isso que nós somos,
Da sua feitiçaria*

*O povo dos Infernos é quem vai levar,
Levar o que não presta pro Além Mar (bis)
Exu Rei da Lira é Lucifer !
Maria Padilha...
Rainha Exu Mulher !! (bis)*

*Maria Padilha é...
Rainha do Candomblé!
Maria Padilha mora,
Nas portas de um Cabaré!*

*Maria, Maria Padilha Ela é...
Uma Mulher faceira,
Que trabalha Meia Noite e também,
A madrugada inteira,
Sete rosas encarnadas,
Vou levar pra essa Maria,*

Para afastar de mim,
Toda feitiçaria,
Maria, Maria Padilha Ela é...
Caminhou por toda a Terra,
Na Kahingga ela ficou,
Lá na Encruza ou lá na Rua,
Ela é...
Camarada sua,
Maria, Maria Padilha Ela é ...

Quem não me respeitar,
Oh! logo se afunda,
Eu sou Maria Padilha,
dos 7 Cruzeiros da Kahingga.

Quem não gosta da Maria Padilha...
Tem, tem que se arreentar,
Ela é formosa, ela é faceira,
Oh bela! vem trabalhar.

Moço, você conhece aquela moça,
Que trabalha no escuro,
Olhando osso,
Osso por osso,
Dente por dente,
Dia trás dia,
Hora trás hora...
Ela é Maria Padilha...
Ela é Maria Mulher,
Ela trabalha na Figueira,
Por ordem de Lucifer.

Maria Padilha já chegou,
Trago para Ela uma linda flor,
Festa no Terreiro, festa no gongá,
Chegou Maria Padilha para todo mal levá

Maria Padilha caminhou..

17 vezes

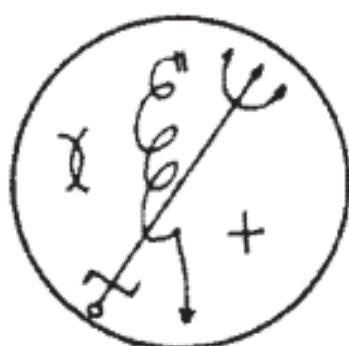
Maria Padilha trabalhou..

17 vezes

Maria Padilha assobiou..

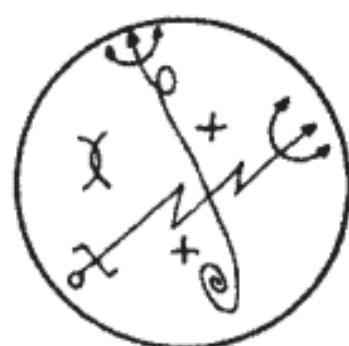
17 vezes

Caminhou, trabalhou, assobiou 17 vezes (bis)

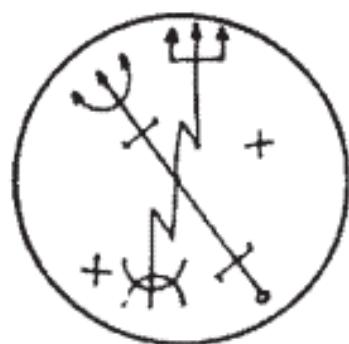


Pontos Riscados of Maria Padilha

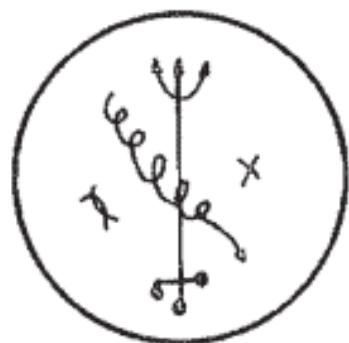
Ponto for manifesting the powers of Maria Padilha.



Ponto to be used when honoring the spirit and can also be used when preparing despacho.



Ponto to use in order to give her power more strength.



Ponto riscado of: "Maria Padilha who triumphs".

Pomba Gira Rainha – Queen Pomba Gira.

Every natural kingdom has a king and a queen, experience indicates that the Pomba Gira Queens are the most respected of the Exus and Exuas, where even most Exus bow down humbly. The queens are demanding – and generous. They work fast and to the point and the usual format for working with the queens are by presenting small gifts in the working and make promises of what you want to bring to her after the request has been accomplished. Usually offerings are coming in the count of seven (sometimes nine or three) and one is usually advised to place offerings in the seventh crossroad from ones house, terreiro or place of working so the offering can automatically go to the feet of Pomba Gira Sete Encruzilhada. This model indicates something interesting as well. When you make a working of Kiumbanda, the point of your working becomes charged with this energy as the centre point. The sacred space is defined from this point and outward. In the case of the Fraternity of the Red Room Nzila Aluvaia Kiumbanda Kimbiza Kimbanda it is situated exactly in a split in the road, exactly in a gate under the slope of a hill. In the area around, there is a river, wood, a T crossroad, a swamp and a lake. From the point of worship all these natural sites turns into resting places for Exu and Pomba Gira as Venus rises and night falls, preferably Fridays and Mondays in the case of Pomba Gira. These are days when the land is changing and the planetary benevolence is more ready at hand.

Failing to accommodate the promises made to Pomba Gira can be in the worst of cases fatal, but are usual culminating into situations that are highly annoying and troublesome as one will experience that havoc entered ones life. The higher in rank the spirit is the more havoc and disturbance will she release.

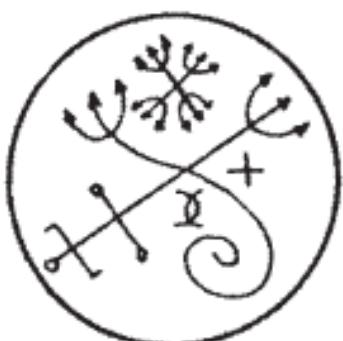
Pontos Cantados of Pomba Gira Rainha

Meu sinho, meu sinhozinho,
Gargalharam na encruzilhada,
Gargalharam na encruzilhada,
Era Pomba Gira Rainha, sinhô,
Que reinava na madrugada (bis)

Aué, Pomba Gira Rainha,
Comanda a madrugada,
Comanda a madrugada,
Quando nas encruzadas,

Dá logo a sua gargalhada.

Queiram bem a Exu,
Queiram bem a Exu, gente,
Queiram bem a Exu, gente,
Eu quero Dona Rainha,
Queiram bem a Exu, gente.



Pontos Riscados of Pomba Gira Rainha

Ponto riscado for manifesting her powers.



Ponto riscado that can be used in works of attraction and magnetism.

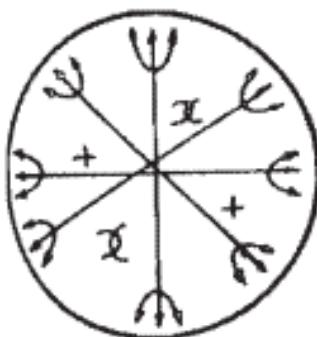


Ponto riscado used when one need to break up difficult situations or people.

Pomba Gira Rainha das Sete Encruzilhadas

The Pomba Gira of the Seven Crossroads is a queen whose name is truly legion. The importance of the crossroad and the number seven is melted within one here and she is an ultimate queen – the sum of all aspiration for the adherents of Pomba Gira. She is a strong, harsh,

generous, wise and murderous queen that takes delight in demonstrating the power of womanhood in front of men - especially those who are focusing their female attention of the genital areas. This Pomba Gira is the kind of women that gladly displays her firm breasts and opens her legs to any man just to deliver a deadly blow to his neck if he approaches in ways unsuitably for her majesty. She is ruled by a sense of justice and vengeance. The Pomba Giras of the seven crossroads are amazingly powerful. They can be employed to do almost whatever kind of work and they are deeply related to destiny. The crossroads being synonymous with the crossroads in life man has to face that eventually bring her to the destined station of life. More than anything, she helps people find a way out of miserable situations and guide the steps that lead to an experience of fulfillment of life – and often it is this side effect related to personal growth that is her signature of involvement. She can be used in the red rites (love and potions, bindings and separations) as well as in situations where things are locked and one sees few solutions as well as in court-cases. She can be the best of friends and the worst of enemies.

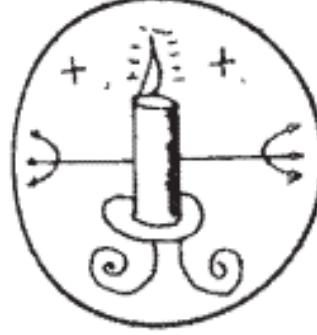


Pontos Riscados of Pomba Gira Rainha das Sete Encruzilhadas

Ponto riscado of Pomba Gira Rainha das Sete Encruzilhadas to be used when her powers are needed.



Ponto riscado of Pomba Gira Rainha das Sete Emcruzilhadas to be used during appeal and worship.



Ponto riscado of Pomba Gira Rainha that are used when workings are done with her in the cemetery. .

Pomba Gira da Encruzilhada

Pomba Gira of the Encruzilhada is a highly effective entity with a great power to create movement. She is found to have various manifestations in various kingdoms, subtly altering her temperament. This means that this Pomba Gira are found in the beach (Praia), at the Cemetery (Calunga) and also one Maria Mulambo de Encruzilhada and even more. This is because she is found in all intersections where two or more roads form a cross, either in a T or a X junction. She is not one - she is legion. She is a trusted companion and help her devotees to find structure and a right course in life. She can interfere in legal issues and also she can find cures to difficult issues, break debts and turn her devotee into a victorious opponent. She is said to be one of the red witches, working within the streams of malefica and of course love magic, separation and bindings. Friday is her day of honour and her offerings are placed in crossroads. One should also keep in mind that the magical power of this Pomba Gira is of an extreme nature as she both easily possess limbs and also enjoys working on the more esoteric levels within the consciousness of the devotee.

Pontos Cantados of Pomba Gira da Encruzilhada

*Na encruza eu vou chegar,
Com meu garfo vou espantar,
Ao inimigo vou demandar,
Arrastando-o pelas ruas,
Deixando-o estraçalhar.
Eu me chamo Pomba Gira da Encruzilhada,
Na Quimbanda vou trabalhar,
E todo trabalho vou desmanchar (bis).*

*Pomba Gira, oh Pomba Gira,
De onde tu vens? (bis)
Eu venho lá da encruza,
E sou mulher de Lucifer (bis).*

*Eu me chamo Pomba Gira,
Da encruzilhada eu sou.,
E na minha encruzilhada,
Onde tenho minha morada,*

*Eu sei trabalhar,
Quebro qualquer demanda se precisar (bis).*



Pontos Riscados of Pomba Gira da Encruzilhada

Ponto riscado of Pomba Gira da Encruzilhada used in order to retrieve her power and also used when doing workings with this entity.



Ponto riscado to be used when working with Pomba Gira da Encruzilhada.

Working with Pomba Gira from Encruzilhada for desmanchar (unravelling) another 'trabalho' made in order to separate two people.

Tata Modrone is in his book "Il Grande Libro di Exu" is giving the following famous working of Kiumbanda that are performed in order to break of the effects of a ritual aimed to you mainly to cause separations and discord. Variations of this spell is found in many terreiros and houses of Kiumbanda, Pomba Gira of the Encruzilhada has the power to break a couple or make a couple and can also break spells of this kind. This Pomba Gira is a true expert of the Art and her efficiency is bound to express the worshipper.

You will do this spell on a Friday as the hours are going towards midnight. This spell is reported to work well in any lunar phase and you will need the following items:

- 300 grams of Popcorn
- 7 black candles
- 7 red ribbons
- 7 cigars
- Fresh water (not tap water)

- :: Flour of mandioca
- :: Matches
- :: Pomba Gira oil
- :: Black Pemba
- :: Congo powder
- :: Untie All powder
- :: Efun powder
- :: A red cloth
- :: A plate with two big coconuts
- :: One bottle of cachaça

You will prepare the popcorn prepared and prepare a padé with the flour and the three powders as well as the water. Put then the padé on a plate and spread with the popcorn. Place it down on the area where you will do the working and knock three times on the ground asking that the spirits of this place be favourable to your presence and work in this place. (Some will ask permission to Ogum Megé as many terreiros that pertain closley to both Umbanda and Kimbanda Ogum is seen as the ever loyal guardian of Exu). Then you will spread the cloth of the earth, mark the four points with the Pomba Gira oil and then trace the Ponto on the cloth with the black pemba. You will then call on Pomba Gira saying woreds to the effect of: "Come Pomba Gira of the Encruzilhada, come to dismantle this spell that has been made. You are coming to set free (name of the person). Saravâ!" You will then clap your hands in a battery of two and seven three times (II IIIIII x 3). You will then annoit the candles with the Pomba Gira oil and arrange them around the plate in a triangular form. You will when lighting the candles sing "It is me (name) that is calling Pomba Gira" seven times. You will then open the cachaça and pour it in a circle around the offering (the empty bottle will be removed and placed in the garbage). You will then take seven steps backward and then without looking over your shoulder, you will turn around and leave the place.

This ritual can be worked once a month for seven months in order to obtain maximum results. Actually, this is something to keep in mind both in works of attack as well as dismanteling workings. This takes time. Fast working deities will be able to execute the desired end in about three workings, others iover the course of seven workings and some takes mroe time than this. The point is to infest the victim ove and over again with a cosntant flow of energies.

There is also important to observe that if you do this work exemplified here you shold not do any other workings for the next seven

days, neither talk bad of any other person or harm anyone in any way. If one finds peace of mind to be difficult for this epriod one is adviced to light a white candle and give a glass of water to ones guardian angel every night for seven days praying that the good angel decends intot his flame and water and illuminates and protect you. On the seventh day you will take what is left of the candles and throw under a plant.

Pomba Gira Rainha dos Sete Cruzeiros

This Pomba Gira has been related to Pititis in a modern day attempt of syncretism. This syncretism is perhaps more proper than many others as this spirit is a matron of witches in Mexican folklore that ties her in with another famous and magical worship in Mexico and some areas of Latin America, Our lady of Guadeloupe. The queen of the seven crosses is found in the cemetery and is a rather cold and distant spirit that can manifest in extremely hot and agitated ways. She works healing very well, but she is a master of the black rites and is well disposed to inflict turbulence in people's life without ones enemy noticing that there is a herd of malice hovering over his or her shoulder. She takes good care of her votaries and is an excellent teacher that gives freely from her vaults of wisdom. This Pomba Gira works well under the supervision of Ogum or Omolu. One can also use Zarabanda and Coballende in the workings with her. She need to be contacted in the cemetery and one need to give marafo and three coins to the entrance of the cemetery either to Ogum megé or to Coballende in order to be granted access to walk through the kingdom of death an approach the Queen of the seven Crosses. We use the intervention of Maria Padilha or Sete Encruzilhada for working with her as she is closely related to these Pomba Giras.

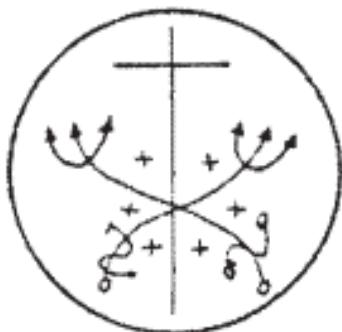
Pontos Cantados of Pomba Gira dos Sete Cruzeiros

*Quando eu nasci, eu era formosa,
E fui muito sacrificada,
Hoje moro no cruzeiro,
Ao lado de meu Pai Omolu,
Ele é Pai e feiticeiro,
Feiticeiro de muita força e luz,
Ele é dono de Cruzeiro,
Ordenança de Ogum,*

*No seu Reino eu vou vivendo,
São as almas que me conduzem,
Eu me chamo Pomba Gira,
Dos Sete Cruzeiros da Calunga*

*Ela mora no Cruzeiro das Almas,
Ela guerreia sem querer parar,
Tem a força dos Pretos Velhos,
E no Cruzeiro ela quer ficar,
Na morada de Omolu,
Omolu, meu Pai Atotô.*

*Eu sou Pomba Gira dos Sete Cruzeiros,
Da Calunga, minha falange é muito boa,
Tenho até muitas crianças,
Como Exu, o que venero.*



Ponto Riscado of Pomba Gira
dos Sete Cruzeiros

A Working to close the body of your beloved
against untimely death

This work will be done on a Friday in the cemetery in order to protect people that are in dangerous occupations or are involved in risky activities. The ritual need to be done one time a month for three months. You will need to prepare popcorn mixed with dendê and cornflour, approximately equal quantities of flour and popcorn. You will then bring this with you to the cemetery. Ask license to Ogum megê or Exu Porteira before you enter with 24 red roses (no thorns), seven red candles, seven red ribbons, one white candle, a baton, cigars and a few bracelets. You will then place the red cloth at the side of a grave that attracts you, the grave should be close to the Cruzeiro and have a cross upon it self. Here place down the plate of popcorn and put all the roses inside, as well as the ribbons. The ribbons should be places halfway in and halfway out. Light

the candles around the ebo and sing her ponto. Light the cigars and place around the ebo and pray for protection. Finally take the baton and say: "May he XX not suffer death therefore I give you the tool of your father Omolu so you can defend XX from deaths blow". Then take a bottle of cachaça and pour out on the ground as a thanksgiving to Omolu. Leave the working place and repeat three times on a monthly basis.

Pomba Gira Rainha da Calunga Pequena

This name means literally 'Queen of the little water" or "Queen of the little cemetery". In Kiumbanda the word "calunga" is usually translated into cemetery, while in Palo Mayombe it is referring to the ocean. Both interpretations are fulfilled in the characteristics of this Pomba Gira. This Pomba Gira has been associated with Lilith. This is however far from the truth. This Pomba Gira has as her sacred number twelve -12, while Lilith is related to nine - 9. The confusion is perhaps entering given a similar erotic nerve between Lilith and this Pomba Gira who has her kingdom at the bottom of the ocean, where the spirits of those that died at sea are under her domain. She is said to appear in the form of a mermaid or a talking sea creature and is accordingly related more to the native Indian myths of amphibian shape shifters and the Sirens of Greek legends that draw the sailors into their misery by their seductive song. One can even go so far as reminding about the movie "Dagon" by Fernández and Yuzna (2000) that in the depiction of the princess of Dunwich gives an interesting and fairly accurate description of this Pomba Gira. She can be worked together with Yemoja or Olokun in order to fortify and give a good direction on her working. She is said to be the queen of a whole tribe of Exus and Pomba Giras that live in kingdoms at the bottom of the ocean and manifest in dangerous, poisonous and unusual sea creatures, such as monkfish, electric eel, puffer fish and sharks. She rules deep emotions and passions and can work in ways that makes a lost lover returning a wayfaring husband to come home – with passion and eyes only for you. She can also be used in order to awaken the erotic and sensual urges in a man who has lost interest for you as well as ignite a new passion in the female and reawaken the desires.

A working with this Pomba Gira should be done at the shore of the Ocean, preferably at a cliff where the immediate water is deep and not at the beach line. A place like the cliffs at Buzios in Rio Grande de Norte is an excellent place, where the power of this Pomba Gira is very strong.

In a place like this you can make a working in order to rekindle the flame of passion in your object of desire by the following ritual, replicated in several sources, both written and oral.

Pontos Cantados of Pomba Gira da Calunga

*Ancorou, ancorou na Calunga,
Pomba Gira Calunguinha do Mar,
Ô, ô, ô, Pomba Gira Calunguinha do Mar,
Suravá, ô suravá,
Pomba Gira Calunguinha do Mar,
Pomba Gira Calunguinha do Mar.*

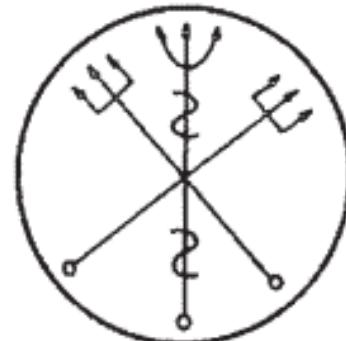
*Sa Calunguinha do Mar está na gira,
Aqui na banda ela chegou,
Trouxe Exu na gira,
Foi ele mesmo que mandô,
Foi ele mesmo que mandô.*

*Quando bater meia noite,
Nesta praia Pomba Gira vai chegar,
Vem buscar os seus presentes,
Vem chegar para demandar,
Vem Pomba Gira Calunguinha do Mar,
Vem Pomba Gira Calunguinha do Mar.*

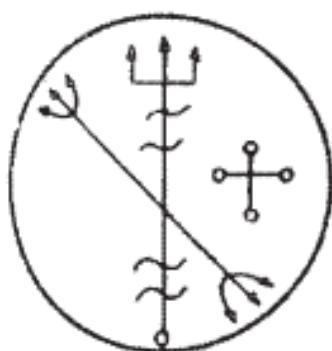


Pontos Riscados of Pomba Gira da Calunga

Ponto to be used when one desire to bring down her powers.



Ponto riscado for bringing down Pomba Gira da Calunga Mar to be used in works on unification and wealth.



Ponto riscado for honouring Pomba Gira da Calunga.

A Working in order to awaken the passion in someone.

You will need the following materials:

- :: One red pemba
- :: Three boxes of matches
- :: 12 red roses (or white)
- :: Lime
- :: Pomba Giras Blood oil
- :: Love powder
- :: Passion powder
- :: Mater Dolorosa powder (can also use Erzulie Freda powder or oil)
- :: Seven red and white candles
- :: One pack of cigarettes
- :: One bottle of cachaça
- :: One bottle of muscatel wine
- :: Two glasses
- :: A terracotta plate

The ritual should be done at the Great Hour preferably on a Monday or a Saturday and is using the license of either Yemoja or Ogum Beira Mar. You will simply when entering the area of the ocean light a candle for them, one blue and one red. Stamp the ground with foot or hand three times and ask permission from either of them to enter their kingdom. Also state your purpose, the name of the spirit you seek to work with and ask that they walk with you and secure that your desires are executed. You will then go to an undisturbed place and arrange the ritual. You will draw the ponto on the terracotta plate while softly chanting her name. Place then three roses on the ponto and focus on your desire, tell her: "Pomba Gira da Calunga, see me, watch me, hear me, as I am here embraced by your power and inspire in such and such person passion and desire deep as your power". You will then throw the three roses into the water. You will then take the rest of the roses and the cachaça and walk backwards nine steps. You will then pour out some cachaça on the ninth step and walk towards the place

of offering again. Pouring some drops of cachaça by each step completed. Say by each step: "one step closer to arose the passion in so and so", with the ninth step say: "the last step is done and the passion of fire begun". You will then anoint the candles with the Pomba Gira oil and light them while singing to Pomba Gira. You will place the nine roses on the plate together with the muscatel wine pouring it over the roses. Pour the other powders over the roses as well and also smear some of it on your self. You will take 12 cigarettes and light them around her offering as well as smoke one your self. In the centre of the offering present the lime and ask her to infuse this lime with the power of passion and seduction. You will pour wine in the two glasses and present one in the centre of the roses and drink the other your self. While doing this sprinkle cachaça around the roses and let the bottle stand open amidst the roses. When the ritual is finished, take the cachaça and lime with you and with this you will prepare for the object of desire a caipirinha with sugar. If the object of desire does not drink, use the lime to make a juice and add some three drops of cachaça. This ritual should usually be performed three times before full effect is experienced. It is also good if you can wash off the scent and such in the ocean on the way back from the ritual under the supervision of Yemoja or Ogum and making a final prayer to Pomba Gira in the Ocean.

Pomba Gira Rainha das Matas

This Pomba Gira is syncretised with Proserpina and the myths and stories about her is replicating the abduction of Proserpina by Hades. This would indicate that this Pomba Gira is quite old and is by her dual observance a mighty source of wisdom. She knows both the healing spirits of wood and water as well as knowing well the kingdom of Omolu. This places this Pomba Gira in a position unique when workings of healing deadly diseases are sought or understood. The Queen of the fields is deeply related to the fair folk of the land and is as such both kind and dangerous and should be approached by showing respect for her domain. Her colours are green and dark blue with spots of red. She works tightly with Jurema and Iara and can also be approached through other caboclos and enchanted ones. It is common to use the intervention of Exu das Matas when working with her and use the songs for Pomba Gira Rainha together with proper offerings.

Ponto Cantado of Exu Das Matas *Exu das Matas é,*

*Exu das Matas é,
Exu das Matas é meu senhor,
Exu das Matas é,
Eu vi um clarão nas matas,
E pensava que era dia (bis),
Era o Exu das Matas que fazia sua magia (bis)*



Ponto Riscado of Exu das Matas

Ponto riscado for Exu das Matas. This ponto is used together with the pontos of Maria Padilha.

Pomba Gira Rainha da Praia

In the case of this Pomba Gira once again a meaningless syncretism is done, by ascribing Klepoth to this Pomba Gira. Actually this Pomba Gira is quite calm and far less eruptive than many other of her sisters. She is related to the Venus born from the foam of waters and is a highly benevolent spirit closely related to the energetic current of Yemoja. In the stories of this Pomba Gira one can also detect the influence of Greek myths as she is often attributed to the qualities of Circe. This Pomba Gira is rich in wisdom and utterly fascinating. She is a harmonious spirit and reluctant to resolve matters with violence, rather she uses sweet talking, seduction and kindness to resolve matters. She is more akin to the ideal witch that has chosen the salty waters as her dominion than a siren or mermaid. She is an expert in healing emotional scars and matters of the heart and her way is often by inducing great insight and mastery through dreams and visions. Her insight into the corrupted ways of the human mind makes her an excellent doctor of the psyche and a great instigator of obsession and insanity. She is deeply related not only to the seven seas, but also to the seven stars as well as the rays of Venus in the moment they hit the surface of the Ocean in the twilight time. Her numbers are three and seven and her colours are red, black and blue. She prefers dark blue

or black candles in three and seven, with one white added.

Pontos Cantados of Pomba Gira da Praia

*Pomba Gira da Praia,
É uma linda Mulher,
Ela é bonita,
Ela gosta do prazer.*

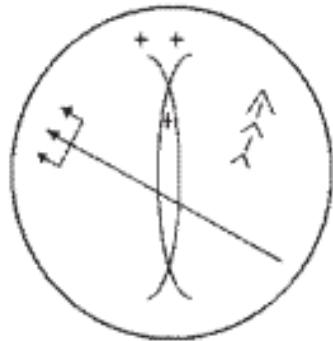
*Na marola do Mar,
Já vem rolando,
Pomba Gira da Praia,
Já deu sua risada.
Ela é Mulher bonita,
Muito formosa,
Trabalhando na Areia,
Na Encruzilhada.*

*Oi kererê, kererê,
Pomba Gira da Praia,
No meio da Areia,
No meio da Praia.*



Pontos Riscados of Pomba Gira da Praia

Ponto riscado of Pomba Gira da Praia to be used when bringing down her powers.



Ponto riscado of Pomba Gira da Praia used in works of domination and seduction.

A Working to calm down a man

You will perform this working at the shore of the Ocean dressed in white on a Monday night. You will need to bring seven black candles, seven red candles and three blue candles, seven cigarettes, a pair of earrings, three bracelets, three lipsticks, a pair of clogs, matches, honey and 21 red roses. You will upon entering the shore go into the water and wash your head, heart and genitals and state your request to the powers of the Ocean and salt waters and ask them to help you. You will then find a place close to the shore where you can set up the various items in a circular fashion. The items will be placed in the sand and the candles and ribbons will together with the cigarettes be placed around the clog, earring, lipstick's and bracelets. You will then sing a ponto for her and again go to the ocean with fourteen of the roses. You will follow the waves out and drop one rose just before the wave return to the shore saying: "Tonight XX you will be calm, very calm" with all the roses. When this is finished you will go in front of the despacho and thank Pomba Gira for her help, take seven steps backwards, turn around and go home.

When you are coming home write the name of the person you want to calm down on seven pieces of paper and put in a pan. Pour sugar and honey over and let it slowly boil up while you are praying to Pomba Gira to calm him down. When it is boiling take it off the heat and let it cool off.

Pomba Gira Cigana

These Pomba Giras are not queens, but is adopted from the sorcerous legacy of Cain and are nomadic spirits, unpredictable, helpful and demanding. They are excellent fortunetellers and can make divination in whatever substance. The vehicle of divination she will always reveal to her adherents and if they follow her advises they will for sure become experts in the tool she provide them with, this being cards, shells, tea-leaves, fire or water. These Pomba Giras has been associated with the powers of Mara, which are a more accurate association than the syncretism done in the case of many other Pomba Giras. These Pomba Giras are often related to the Zingari gypsies and the kingdom of the Lyre. This kingdom contains all kind of powers related to a bohemian lifestyle and hard tricky living, music, poetry and such. The spirits of this kingdom are therefore marked by a tendency to take chances, being fond of gambling and party and being highly seductive. These Pomba Giras are the daughters

of Cain and are not easily restricted. The Ciganas can of course be found in other kingdoms as well, but are naturally well placed in this realm. A Cigana from the river means that this force is better cultivated in this natural location and the adherents natural vibration is found related to this natural manifestation. Offerings to these spirits are usually done at the side of the roads (replicating their nomadic history) or outside small lively bars and houses of pleasure. She is apt in resolving cases related to court cases and bureaucracies and can be a great source for rejuvenating happiness, health and wealth when one has experienced such losses. She can also be used effectively in speeding up and make easy difficult divorces, especially when it has entered the legal realm. The typical gypsy is free, independent and avoids being tied down by convention and restriction and it is naturally enough this power the Ciganas are replicating. She delights in fine jewelry and sweet drinks and when she comes down she shamelessly reveals the secrets of the people attending and often display it publicly in order to the people to loose shame with their faults and weaknesses. The Ciganas teaches that being human comes with a dark side that should be acknowledged, celebrated and used constructively. The Pomba Gira Ciganas are many and here is a listing of just a few of them:

Pomba Gira Cigana das Sete Saias
Pomba Gira Cigana das Almas
Pomba Gira Cigana dos Sete Cruzeiros
Pomba Gira Cigana do Pandeiro
Pomba Gira Cigana da Praça
Pomba Gira Cigana do Oriente
Pomba Gira Cigana da Lua
Pomba Gira Cigana Menina
Pomba Gira Cigana da Calunga
Pomba Gira Cigana da Rosa
Pomba Gira Cigana Zoraida
Pomba Gira Cigana Sarah
Pomba Gira Cigana Sarinha da Estrada
Maria Mulambo Cigana
Maria Padilha Cigana
Pomba Gira Cigana da Praia
Pomba Gira Cigana de Fé
Pomba Gira Cigana Maria
Pomba Gira Cigana Sulemi
Pomba Gira Cigana do Baralho
Pomba Gira Cigana da Estrela
Pomba Gira Cigana do Cabaré
Pomba Gira Cigana do Acampamento

Pomba Gira Cigana do Forno
Pomba Gira Cigana dos Infernos
Pomba Gira Cigana das Matas
Pomba Gira Cigana Sete Encruzadas

Pontos Cantados of Pomba Gira Cigana

*Eu bem que te avisei,
Pra você não jogar essa cartada comigo!
Você apostou no valete e eu apostei nessa dama!
Amigo você não me engana!
Vamos saravar pomba-gira Cigana.*

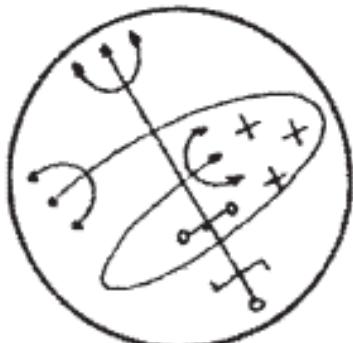
*Vinha caminhando a pé,
Para ver se encontrava Pomba-Gira Cigana de fé! (bis)
Ela parou e leu minha mão,
E disse-me toda a verdade,
Eu só queria saber onde mora,
Pomba-Gira Cigana de fé.*

*Bem que eu lhe avisei,
Que você não entrasse nessa cartada comigo.
Você parou no valete,
E eu parei na dama.
Amigo, toma cuidado,
Pomba Gira Cigana é Exu de fuma.*

*Ela é uma cigana faceira, ela é,
Ela é das sete linhas,
E não é do candomblé,
Ela vem de muito longe,
Os seus filhos ajudar,
Ela vem de muito longe,
Saravar neste congá.*

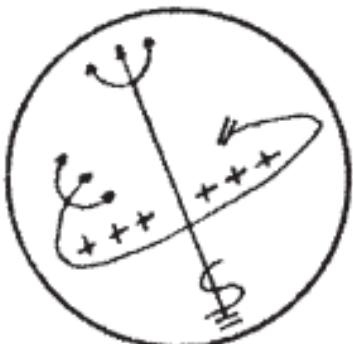
*No caminho do terreiro eu,
Encontrei uma mulher,
Vinha linda e perfumada,
Eu quis saber quem ela é,*

*Pomba Gira Cigana,
Pomba Gira, ela é,
Ela vem caminhando,
Ela chega girando,
Na ponta do pé (bis).*

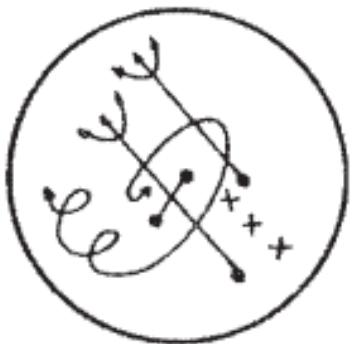


Pontos Riscados of Pomba Gira Cigana

Ponto riscado of Pomba Gira Cigana.



Ponto riscado of Pomba Gira Cigana to call upon her.



Ponto riscado of Pomba Gira Cigana to be used in workings when one is in the need of a fast change in a situation.

A Working with Pomba Gira Cigana to tie a man to you forever.

This working will be done in the crossroad at night on a Friday with the waxing moon. You will need a pair of clogs, a pair of ear rings, one lipstick, seven red candles, one bottle of champagne and one of cachaça, seven red roses (no thorns), seven red ribbons and one terracotta plate. Ask license to the powers of the crossroad and light the candles. In the crossroad you will place the plate, mark her ponto inside the plate and then place the clogs, earrings and lipstick in the plate together with the champagne and roses. Mark that it need to be a good quality items as Cigana tend to be more observant with the quality than most other Pomba Giras. You will then sing or chant her ponto and pray to her while taking small sips of the cachaça: "Pomba Gira Cigana, please come and take these your offerings, and give to me XX with love and passion now and forever

more". Recite this seven times and pour the cachaça out around the ebó, take seven steps backwards and leave the crossroad.

Then after this work, you will abstain completely from any sexual activity for preferably seven days, at least three days. On the seventh day you will either with a partner or by your self bring a release of the sexual energies that you have stored up, preferably at midnight and visualize vividly how this release of lust are transferred to your object of desire. But, a little warning is in place here, be careful what you wish for, especially in terms of love and bindings. I often advise people obsessed with their desire to read Mrabet's Love with a Few Hairs and then after reading this book think if they really want to make a hard and permanent binding based on obsession and desire.

Pombo Gira Maria Mulambo

Maria Mulambo is a beloved Pomba Gira and a patron of the poor and of widows. She is associated with the succubus Aluca which is yet again a hit in the wrong direction. Actually the legend telling about Mulambo, a word which means "rag", is more alike the story of a saint. The story goes like this:

Once upon a time there was a woman named Maria Rosa who was of low aristocratic birth, beautiful of features and kind of heart. The son of the king fell in love with the beautiful and kind Maria Rosa and when she turned fifteen a marriage was arranged. The prince was devotedly in love with her, but the love was only from one side. Maria Rosa was in fact in love with a poor man that she met in one of the poor quarters of the town where she liked to stay and help the people with their needs. The years passed and any attempt of begetting a child failed. The prince saw her as a "cherry tree that could not bear any fruit". This bothered the royal family more than Maria. Maria invested more and more time helping the poor and needy. As the difficulties escalated at the castle given that she was unable to be pregnant she started to nurture the relationship with her true love. Meanwhile the king died and the prince was crowned and Maria was made Queen. She was very much loved by the people but also envied and some people in the higher aristocratic levels questioned more and more severely her inability of begetting children. The poor people she had helped over the years had nothing to give to their beloved Queen so they made from flowers a carpet so the Queen could pass on a bed of flowers after the coronation. When the king saw how his wife flamed up in love by this gesture he felt envy flooding him and when the ceremonies finished and

they went to their room he beat her badly. The abuse became a common element in Maria Rosa's life. But the bruises and pains did not stop her charity and finally the love between Maria Rosa and the poor man was consumed and she became pregnant. Maria abdicated her position in order to stay with her beloved. She took with her costly jewels and dresses, but she dressed herself in rags, like the people she loved and helped. She was finally happy in her humble condition. The news about Maria's pregnancy reached however the king and he went insane with this knowledge as this demonstrated that the 'barren tree' was him and not Maria Rosa. He set out to find Maria and upon finding her he tied stones to her body and threw her into the river. Maria sank and her tears mixed with the river streams. This was done in all secrecy, the people did not know about the murder of the king. Seven days after the murder strange and beautiful flowers started to blossom at the riverside where the murder had taken place and the fishes went to this place and left the rest of the river empty. It was on this seventh day of Maria's murder that her lover was drawn to this place, guided by voices from beyond and he jumped into the river and found there at the bottom the body of his beloved. Her body was perfectly intact and she seemed more like sleeping than being dead. He brought her back to the village and adorned her body with fine cloth and jewels. When this news reached the king he went crazy and remained in a delirium until his death and her lover remained passionately in love with Maria the rest of his life and remained without lover, wife or consort because his Maria came to him at night comforting him and speaking with him.

Naturally this Pomba Gira is very generous and it is difficult to cross her. Only a profound lack of understanding for one's own situation and reluctance to change can cross her - as well as unfair treatment of women and widows. Maria Mulambo is a spirit that questions what we need in order to be happy and if we are following our heart. If we do not listen to our heart we will not be able to connect with this spirit. She is a spirit that when approached comfort the ones that are suffering from abuse or a love-less relationship and she can be employed to solve these situations. She works usually on a more slow range than other Pomba Giras and one should calculate one lunar cycle for the work to come through. As this spirit is related to charity and kindness, her votaries need to express the same qualities in order to draw her interest for help and aid to come about. She is a very good remedy against depression and hopelessness.

Like with the other Pomba Giras she likes jewels, flowers, fine wine and so on, but her demands are simple and she prefers gifts from the heart

more than expensive presents. Flowers that you pick your self and give her as an offering tend to have a very good effect on works done with her. It is also good to use both red cloth and a piece of rag when presenting offerings to her as well as homemade sweet wine is a better offer and expensive champagne.

Pontos Cantados of Maria Mulambo

*Mulambo Rainha Divina,
A Deusa Encantada,
Tem no seu gongar a segurança,
Ela vem pela estrada de prata,
E caminhou num tapete de flores,
E nem se quer se importou,
Ela deixou os seus súditos chorando,
E foi viver, no mundo da perdição,
Ela deixou os seus súditos chorando,
E foi viver, no mundo da perdição,
Ela é Rainha ela é mulher,
Ela é Rainha ela é mulher,
Pedaçinho de Mulambo para quem tem fé.*

*É hora, é hora, calunga lhe chama,
É hora, é hora Mulambo vai embora. (bis)
Se pedir que eu mate eu mato,
Se pedir que eu dê eu dou,
Se pedir que eu lhe defendeu,
Eu serei seu defensor.*

*Meu batom é vermelho,
Meu coração também.
Eu sou Maria Mulambo,
Como eu te quero bem.*

*Maria Mulambo da Encruzilhada
A sua saia é Mulambé...
Ela é Mulambé, Ela é Mulambé.*

*Pomba Gira Maria Mulambo
Olha minha gente, olha minha gente,*

*Ela é farraço só, ela é farraço só.
É Pomba Gira Maria Mulambo
É de coró, có, có, é de coró, có, co.*

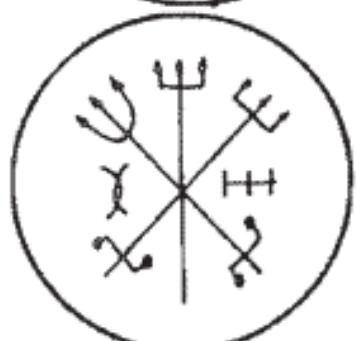


Pontos Riscados of Maria Mulambo

Ponto riscado to be used in love bindings, can also be used to attract people and open up for a marriage with a wealthy man.



Ponto riscado of Maria Mulambo to maximize her powers.



Ponto riscado to give strength to Maria Mulambo.



Ponto riscado used in works of defense and attraction, this ponto brings a vibration similar to that of the cemetery to her powers.



Ponto riscado for manifesting the powers of Maria Mulambo.

A Working with Pomba Gira Maria Mulambo to separate a man and his mistress

You will need:

- :: A red cloth
- :: Seven cigarillos
- :: Seven red roses
- :: One bottle of cachaça
- :: Seven black candles
- :: Three white candles
- :: 240 g. of popcorn
- :: 250 g of cornflour
- :: One bottle of dendê
- :: A terracotta plate
- :: Matches

You will do this working close to a dumpster or at least in areas that are dirty. You will do this working around midnight on a Monday or a Friday with a waning moon. Before going out prepare the popcorn with the cornflour and dendê and place in the bottom of the plate. Take everything to a hidden place, light the candles and ask license to the powers of the place you are going to use. Then you will mark the ponto on the red cloth and place on the ground, place the plate over the ponto and sing to her. Then take the cigarillos and roses and roll them carefully on top of the popcorn. Place the roses aside and take up the plate and present to your forehead heart and genital area. Place it down again. Now take the cachaça and seven times drink a little bit and seven times spray the plate with it. For each time you spray the plate you will say: "Come Pomba Gira Mulambo and help me. Separate XX from XX, his lover to such extent that she will be a cursed mistress."

When the working is finished you will place the roses on top of the offering and leave the place.

Pomba Gira Sete Maridos or Pomba Gira Sete Porteiras

Pomba Gira of the Seven husbands of Seven Doors is spirits that can help in inducing firmness and stability in ones rituals. If a spirit is not responding one can appeal to this Pomba Gira to serve as an intermediary. She is a great defense against spiritual and physical attack and strikes hard down on anyone who applies physical abuse in their relationships. She is also good in opening the possibilities of economic growth as well as providing spirit guides. Her offerings are usually placed in front of gates and doors and her preferences and numbers are the same as with the other Pomba Giras'. Her role as married to seven Exus leads to her being efficient in working as an intermediary between the powerful Exus and can as such be used in order to fortify any other specific power as her domain is related to opening opportunities and doors of possibilities.

Pontos Cantados of Pomba Gira da Porteira

*Meu caminho é de fogo,
Na porteira eu só deixo entrar,
Quem primeiro me agradar.
Sou Pomba Gira da Porteira.
Levo o que tem pra levar (bis).*

*O gira formosa tem alegria e rosa,
O gira formosa tem alegria e rosa,
Na gira de Pomba Gira você vem balançar,
Abre a porta da fazenda,
E vem logo trabalhar,
E seus filhos saravar.*

*Eu sou Pomba Gira da Porteira,
Em cada uma tenho uma morada,
Eu quero filho pra defender,
E inimigo pra espetar,
Eu sou Pomba Gira da Porteira,
É lá que eu faço minha morada.*

Pontos Riscados of Pomba Gira da Porteira



Ponto riscado of Pomba Gira da Porteira.



Ponto riscado of Pomba Gira da Porteira.



Ponto riscado of Pomba Gira da Porteira to be used in works of protection.

Pomba Gira da Calunga

This Pomba Gira controls the affairs of the cemetery and the interaction the dead have with the living. She is at time associated with Lamastu, which is an association quite useful. Lamastu is yet again a vampire, but these kinds of vampires are associated with luxury and good taste, seductive and deadly. And this is much alike the vibration of this Pomba Gira. She is said to walk with Exu Veludo, an Exu that is a fierce protector of women and a true gentleman amongst the Exus with also a taste for fine clothes, silk and fine wines. The Rainha of the Calunga on the other hand work under close supervision of Omolu and less refined and more deadly than the Pomba Giras under her command. She is treated with ambiguity and many people have at times mixed feeling about this Pomba Gira. They know she can help in any situation where breaking a couple I desired and she can break any kind of curse, but she can be demanding and she need to have a fondness for the person who calls her.

One needs to call her with great seriousness and even greater respect.

Her preferences are as with the other Pomba Giras but she also takes the colour yellow - but one need to make sure that anis in one form or the other is always present when one is asking to work with her. As her domain is the cemetery, the workings are better done here or at least left in the cemetery in the Great Hour so she can access her offerings directly and can work swiftly.

Pontos Cantados of Pomba Gira da Calunga

*Dentro da Calunga eu vi,
Uma linda mulher gargalhar (bis)
Era Pomba Gira da Calunga,
Que començava a trabalhar (bis).*

*Pomba Gira da Calunga,
Nao é mulher de ninguém,
Nao é mulher de ninguém,
Quando entra na demanda,
Só sai por sete vinténs,
Só sai por sete vinténs.*

*Eu sou Pomba Gira da Calunga,
E vim pra trabalhar,
Sou mulher de Exu Veludo,
E todo mal vou levar.
Eu tenho una rainha,
E tenho também um rei,
Obedeço a Exu Veludo,
Pois é ordem de meu rei.*

*Eu vi atravessando,
Aquela rua,
Uma moça bonita,
Vestidinha de chita (bis)
Mas ela era a,
Pomba Gira da Calunga,
Que arrebentou,
Sete catacumbas (bis)*

Pontos Riscados of Pomba Gira da Calunga



Ponto riscado of Pomba Gira da Calunga used to call upon this power.



Ponto riscado pf Pomba Gira da Calunga that can be used both in works of attraction and also in works that needs a stabilizing element.

Pomba Gira Maria Quitéria

Maria Quitéria is surrounded by many stories about how she came into being, but all of them reflect the same independent type of women as in Maria Padilha. Most of the legends relate this Pomba Gira to guerilla movements both in Spain and Brazil and she is also related to Maria Bonita, the wife of the Robin Hood like villain Lampião that roamed all over Brazil, but especially in the north east of the land. She works in the kingdom of the Lyre and is deeply related to Maria Padilha. This powerful Pomba Gira is also found in the other kingdoms as she is associated more with a specific type of woman that found her place in any environment. Given her relation to guerilla movements she is also associated with assassins and loyalty to a cause and to her adherents. She is symbolized by the dagger, always at hand and with maturity. She is extremely effective used in works of attack and also to sow discord and insecurity behind enemy lines. She is deeply related to forces such as Iansan and Oba and works well side by side with Ogum, the maioral and Omolu. She is associated with Lamia, a succubus that rose to prominence in the romantic era as a fair, delicate and strong spirit. Her preferences are the same as the other Pomba Giras and she is worked well anywhere, but especially in the wood and in T-junctions.

Pontos Cantados of Maria Quitéria

Maria Quitéria,
Se ela é das Almas,
No Cemitério...
Vence demandas.

Tem faca, faca, faca,
Maleva não é!
Tem faca, faca, faca,
Padilha não é!
É Maria Quitéria, é Maria Quitéria,
É Maria Quitéria, é Maria Quitéria!

Ali vem sá Maria Quitéria
Trazendo um axé no pé,
Balançando a sua saia,
Reforçando a nossa fé.

Existe um Exu-Mulher,
Que não passeia à tua,
Quando passa pela encruza,
Maria Quitéria não vacila,
Ela não faz coisa bou.

Eu vi num cruzeiro uma mulher,
Vestida de branco e preto,
Dando gargalhadas ao luar,
Ela era Maria Quitéria,
Que chegou para trabalhar.

Quá, quá, quá, Quitéria,
Que bonito povo arreia,
Que linda é sua falange,
Que bonita é Maria Quitéria.



Ponto Riscado of Maria Quitéria

Ponto riscado of Maria Quitéria used to bring down her powers and can also be used in personal mediumistic activity with this Pomba Gira.

Pomba Gira das Cobras

This Pomba Gira is properly enough related to Nagini, a serpentine goddess of the Kaula Tantrikas and work within the domains of poisons, potions and seduction. She is an extremely dangerous Pomba Gira and it is imperative that one enters into a close and personal relationship with her if one intend to use her. She represents more a principle and is less related to the world of nfuri and dead spirits. She is as such rarely chosen to do works, but serve better as a familiar or an advisor. She is said to preserve the mysteries of transition of wisdom as what happened when the forbidden fruit was eaten in the Garden of Eden and is said to have been the genii that inspired the transgression of Cheva into the pulsating realm of godhood. She is related to the kingdom of Crossroads where she takes offerings of snake and scorpion, both alive and dried. Her assentamento need to be constructed upon the foundation of a serpents egg and opals. She is also a teacher in the art of sexual magic where she often chooses as her companion Exu Morcego. She speaks and acts quite different from other Pomba Giras and her powers can be sustained by Dan, Danbalah and Osumaré. In her expression she can remind about the Voudon Lwa Shili bo Nouvavou. Her colours are green, red and black and she likes cachaça mixed with honey or cinnamon.



Ponto Riscado of Pomba Gira das Cobras

Pomba Gira Dama da Noite

The Pomba Gira Dama da Noite is associated with the flowering and sweet smelling tree of the same name (*Cestrum nocturnum*). She works in the kingdom of the Lyre and is a Pomba Gira take from the cabaret houses and also houses of pleasure and entertainment, like in the profession of Geishas as trained professionals that would entertain tired soldiers after battle.

She is an erotic and sensual Pomba Gira, usually depicted in a black simple dress. She is a Pomba Gira well suited to help people that work in the entertainment business and especially women that are faced with problems of respect in their occupation or life. Matters such as fathers neglecting their duties to their children and harassment from colleagues can be solved by appealing to this Pomba Gira. She can also help women to overcome shyness and get in touch with them selves.

Her presence is gentle and sweet and she is a Pomba Gira that never reveals secrets but can be a good ally that understands her adherent's needs and give solutions beneficial to personal growth. She is also a Pomba Gira related to the sexual mysteries of Kiumbanda and can be appealed to by mystical love making.

Her preferences are the same as with the other Pomba Giras, but with a specific taste for fine champagne and sweet liquors made from nuts. She can be found at the doors of bars, amusement places, T-junctions and in the eroticism of the night. Her assentamento are often made inside bamboo where crawling plants has decided to nest their way around in a beautiful decoration around her secret. She is an important Pomba Gira used in the manufacturing of specific oils for attracting spirit and people.

Ponto Cantado of Pomba Gira Dama da Noite

*Ela veio no clarão da lua,
Dama da Noite a gira é sua.
Ela é Pomba Gira de fé,
Que trabalha de acordo com a maré.
Deu meia noite ela deu sua risada,
Saravá Dama da Noite,
Rainha da madrugada.*



Ponto Riscado of Pomba Gira Dama da Noite

Ponto riscado of Pomba Gira Dama da Noite.

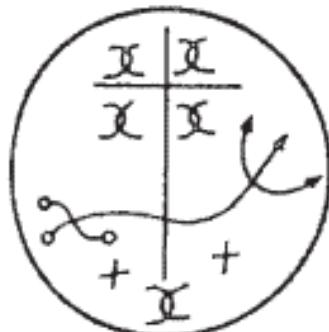
Pomba Gira Rainha das Almas

This Pomba Gira is very stern and demanding. Before agreeing to work with anyone in order to make sure that the request made is motivated by just causes. If a person appeals to her with requests she find dubious she tend to either agree to effectuate the work in a way that brings hard lessons to the person that came to her for help or she will refuse to speak with the person, taking the request as an insult. She enjoys rigor and discipline and those who come to her for aid need to expose such features of integrity that calls her benevolence and willingness to help. She is syncretized with beings like the Rusalki which again is a association quite useful, but alas, often is this class of night flying witch-vampires misunderstood. As with the other Pomba Giras she is very sensual, but her sensualism have the power of inducing respect and not sensual appetite.

She can be called upon in T-junctures as well as crossroads and in the cemetery. She is efficient in resolving problems of fertility and helping families that are about to dissolve to find their way together again. Her preferences are the same as with the other Pomba Giras.

Ponto Cantado of Pomba Gira das Almas

*Pomba Gira das Almas vem tomar chô chô,
Pomba Gira das Almas vem tomar chô chô,
Vencedora de demandas vem tomar chô chô,
Vencedora de demandas vem tomar chô chô.*



Ponto Riscado of Pomba Gira das Almas

Ponto riscado of Pomba Gira das Almas

Pomba Gira da Luar

The Pomba Gira of the moon rays is another very mysterious Pomba Gira that works within the erotic realm and is better applied as an advisor. She is sometimes associated with the polish class of vampires known as Upierzyca. These vampires fit in the classical frame of vampires as found in Coppolas "Dracula" with beautiful and lusting females sleeping in tombs at day and attack their prey at night. She is also related to the loup garou or shape shifting witches, that apply were animals in their nightly flights. She is intimately related to the mysteries of Kiumbanda and the secrets of how to activate the darker and the more vile forces of nature. She ties in, like Pomba Gira das Cobras, which arcana remains largely undisclosed in Kiumbanda, tied in with the true meaning of the vampire secrets, which is far from the vulgar and popularized image one can get from movies and books with the exception of Bram Stokers work.



Pontos Riscados of Pomba Gira da Luar

Pomba Gira Menina

Pomba Gira Menina is the consort of Exu Mirim and is as the name suggests a young Pomba Gira who represents the energy and challenges of youth. It is difficult to isolate any coherent history of this Pomba Gira as the stories and legends are so many and varied. This Pomba Gira dwells in places where the young people like to stay, especially where dance, drinking and clandestine activities are carried out. She can be called upon in gardens and on the roadside, which links her to the Ciganas at some level. She can be approached in difficult cases, where the other Pomba Giras fail to manifest the requests as she tends to find a route of manifestation in any predicament. She thrives on obsession, compulsion and secrets and probe deep into the human psyche and soul and those who work with her will be prepared to deal with their own darker strains as a part of the process. If she finds a person to her liking she helps this person with an amazing passion and is actually a Pomba Gira very well suited to find true love and not temporarily relationships of sensual pleasure which tend to be the

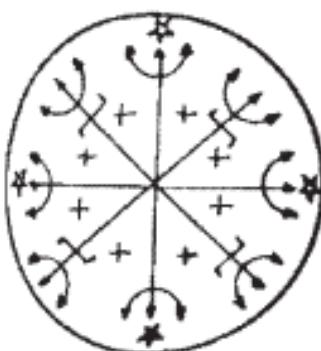
case when one asks Pomba Gira to manifest a partner.

She also works well with Exu Tranca Ruas and is said to manifest like a laughing angel. She likes cider, soft alcoholic and sweet drinks and she takes also yellow roses.

Pontos Cantados of Pomba Gira Menina

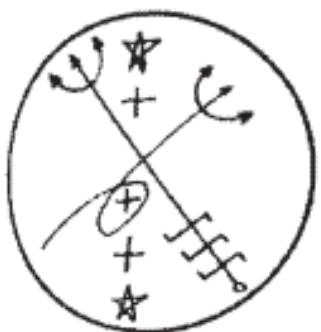
*Olha que menina,
Olha que menina bela,
É Pomba Gira menina,
Me chamando na anela.*

*Ciganinha, ciganinha,
Da sandália de pau (bis)
Quando ela bate o pé,
Ela faz o bem,
E não faz o mal.*

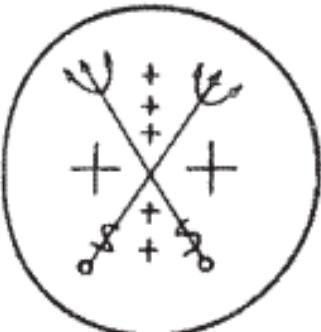


Pontos Riscados of Pomba Gira Menina

Ponto riscado of Pomba Gira Menina used in works of attraction and amorous conquest. It can also be used as a basis for building her assentamento.



Ponto riscado used in more ritual circumstances and can also be used in personal mediumistic workings for establishing contact with her.



Ponto riscado of Pomba Gira Menina.

Pomba Gira do Sol

This Pomba Gira is yet another mysterious spirit, said to be associated with the demons of storms called Keteb. This word is from the Hebrew meaning destruction and is associated with famine, storms and annihilation of a supernatural kind, reputed to bring destruction at noon. She manifest with the horns of a goat and with dark wings. She takes her nutrition from thunder and lightening and is manifested in the wind. She is also related to Schemesh, the Lord of the Sun in his aspect as being the Lord of the Sun in the Kingdom of Death. This means that she is the presence of the sun as it shines over the dead. Her mysteries are deep and mainly undisclosed. She is related more too natural phenomena and represents a specific body of wisdom and is different and less workable than many other Pomba Giras. Her colours are black and dark yellow and she is working directly under Lucifer. She also is deeply related to the mysteries of Kiumbanda or the “animated skull” and should be treated with great care and respect.



Ponto Riscado of Pomba Gira do Sol

Pomba Gira Rosa Caveira

Pomba Gira Rosa Caveira is said to have a double face. One side is beautiful, but the other is the face of a skeleton. As such both her character and appearance is reproduced in Casey's "Lucifer" under the guise of Mazikeen. She belongs naturally to the kingdom of Souls and lives in the cemetery where she works closely with Tata Caveira and Exu Caveira. There are many myths about her, that places her both in Mongolia some 2500 before the birth of Christ, at the same timeline as Christ and also in Spain and Italy in the 15th and 16th Century. The various myths are similar in spite of variations in geographical placement. The story tells about a family, rich in land and seven daughters. The mother

had a passion for roses and the name Rose was given to all the daughters. But with the birth of the seventh daughter the mother died and the girl received the name Rosa Caveria – rose of the skull. The mother, who was a powerful sorceress, passed on her amazing powers to Rosa Caveria by dying in childbirth. The father resented the last daughter because of the mothers' death and she was raised by her grandparents. The mother's grave was prepared in the house the family was living and Rosa Caveria grew up guided by her mothers' spirit who thought her how to use her powers. The family had a tradition of helping people in need with their powers and so Rosa Caveira followed suit and became an object of envy for her other sisters. An alternative story tells that the mother were helping in childbirth and the client died and the child survived and thus received the name Rosa Caveira and the infusion of witch power came from the midwife. Anyhow, Rosa Caveira was blessed with immense powers a great sensitivity and tremendous mediumistic abilities. The father also took a special interest in Rosa Caveria and thought her the art of the warrior and the use of swords and knifes while the spirit of the mother instructed her in the work of potions and magic. The jealousy of the sisters grew and grew and they accused Rosa Caveria of being a daughter of the devil - that her knowledge was from the demons. Rosa Caveria's bodily and facial beauty did not help the situation. When Rosa Caveira was 19 her oldest sister got married to a rich man and she attempted to take her life. This angered Rosa Caveira and she cause her sisters death. This led to her being abandoned from her family and left her little village to see the world. She encountered on her wandering an old wizard, 77 years old that taught his student in the cemetery and Rosa Caveria became his apprentice. This man thought Rosa Caveira how to work Kiumbanda, and with this we mean the black arts of Kiumbanda and how to work the animated skull and the secrets of necromancy. But her sisters had not forgotten about her and conspired to kill her. In this work they hired in another wizard who with slyness and by using the powers of roses managed to kill Rosa Caveira and imprison her spirit. Rosa Caveiras teacher came however to her aid and freed the spirit so she could seek out her deserved revenge upon her family and the wizard who imprisoned her. The wizard that used to be Rosa Caveiras teacher passed her legacy on to his students and her renown was spread to all the corners of the world.

As can be seen from the legend, she is a powerful spirit well suitable both as a teacher and as an avenger. She is expert in turning enemies into slaves and attacks with a cold fury classical of Tata Caveira and Exu Caveira which is her companions. She hates traitors and deceivers and is the very image of the witch and warrior meeting in a perfect synthesis.

She is better worked on Mondays and Fridays and she takes the colours black, red and yellow. Her preferences are like the other Pomba Giras, but she also has a preference of knifes and various types of peppers, especially malangueta.

Ponto Cantado of Pomba Gira Rosa Caveira

Rosa Caveira ... Rosa Caveira...

Ela é o Exu que nasceu na porteira !

Não se põe sobre a mata,

Não se põe sobre a mesa,

Ela é o Exu que acompanha o Caveira!



Ponto Riscado of Pomba Gira Rosa Caveira

Pomba Gira de Angola

This Pomba Gira is also known as Rainha de Candomblé and is the Pomba Gira that serve as a bar for workings with orixa and nkisis amongst the legions of Exu and Pomba Gira. This Pomba Gira is the proto typical African woman that came into slavery in Brazil. She had to work with the few tools to her disposition to raise the cult of spirits and cultivated an independency and supremacy based upon the force of will and the fire of need. She represents the establishment of African faiths in Brazil, which was after all largely worked by the women that came to Brazil, especially in Bahia. This Pomba Gira is ruled by force and motivation, a deep determination to carry things true and is extremely knowledgeable. It is a Pomba Gira that seeks to preserve tradition and she is manifesting in serious forms, rarely coquettish and sensual, but more like a mature and old woman that has lived and know cherish the more serious sides of life and social organization. She has the preferences of the other Pomba Giras in terms of offerings, with a preference of spices cachaça and anisette. Her days are Fridays and she can be called upon in any place, but preferably at T junctures, but also Crossroads. She can serve as a wise and good guide

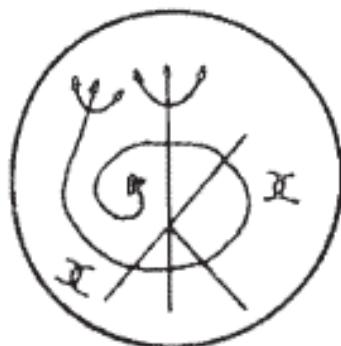
for Māe de Santos and is excellent in workings that demands solving social confusion, gossips and retain order in something that has already been organized but is about to fall apart.

Pontos Cantados of Pomba Gira de Angola

*Bateu meia noite na capela,
O galo cantou na encruzilhada (bis)
Arruma tua capa e teu garfo, meu Exu,
O meu pai Ogum te chamou de madrugada,
Encruza tá te chamando,
Pomba Gira de Angola*

*Candongueiro, quando chama,
É sinal que está na hora,
Candongueiro, quando chama,
É que Exu já vai embora.
Pomba Gira de Angola,
Amarra a saia que Exu vai embora,
Pomba Gira de Angola,
Amarra a saia que Exu tá na hora.*

*Exu já curimbou, Exu já curion,
Exu vai embora que Ogum mandou,
Vai com Pomba Gira de Angola,
Vai para longe, vai para Angola,
Vai Pomba Gira que encruza já chamou,
Exu já curion, Exu já curimbou.*



Pontos Riscados of Pomba Gira de Angola

Ponto riscado that manifest the full force of Pomba Gira de Angola and can be used in particularly strong workings.



Ponto riscado of Pomba Gira de Angola.



Ponto riscado of Pomba Gira de Angola.

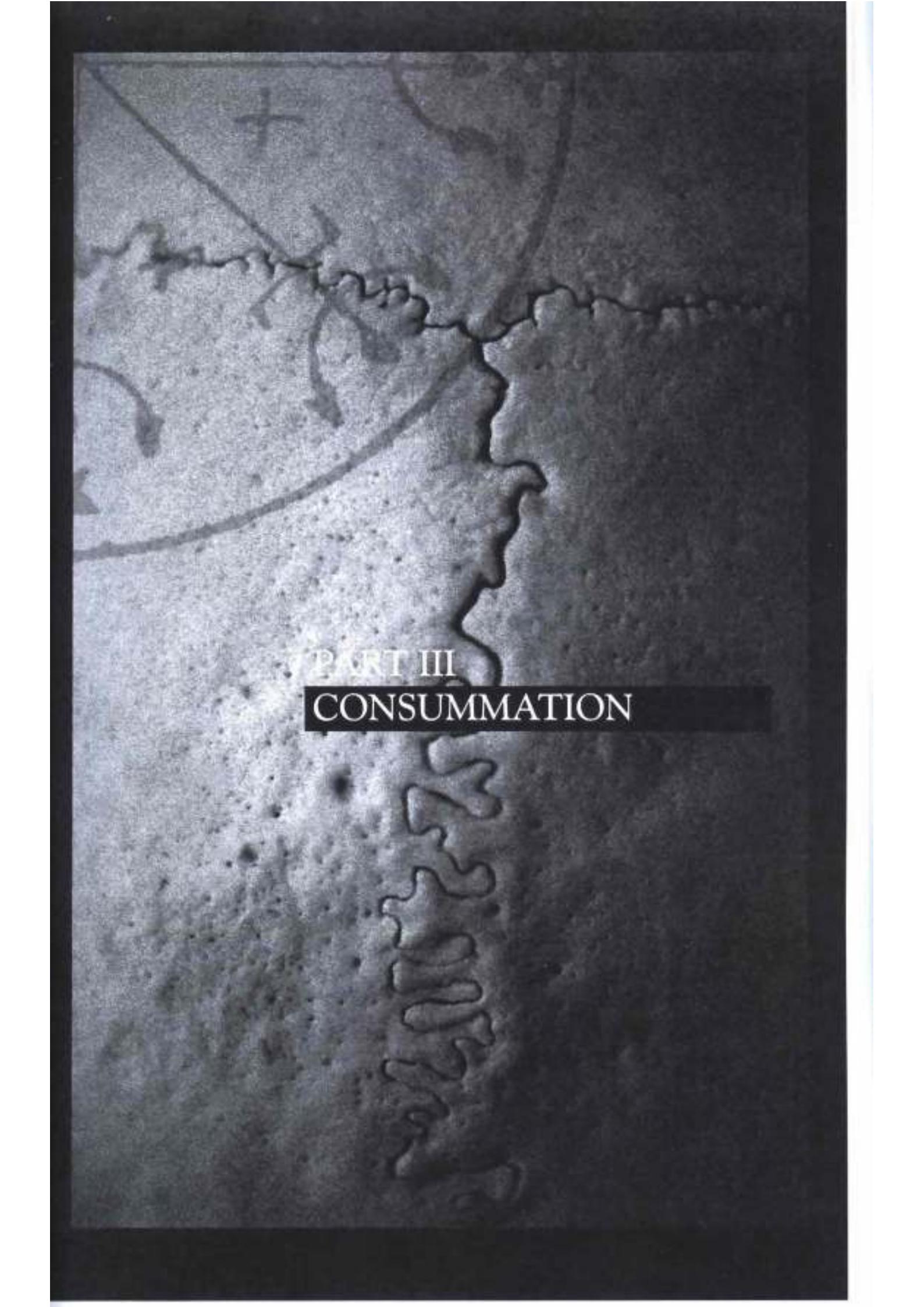
A Working with Pomba Gira de Angola for making a man leaves your life

This working is better done in the front of the door of the person you want to leave. So, make sure that the person is home and is not leaving his apartment or house. If this is not possible, do it as close as possible to his house and make sure to arrange for a copy of the key to his door. You will need three black candles, three black ribbons and three red ribbons, seven brains of chicken (or heart), castor oil, your and his name written on a piece of red paper, a picture of the man you want to get rid of in total, a black cloth and a virgin plate. You will bring all these items to his door some minutes before midnight on a Friday or Monday. If this is not possible you will make it as close as possible and add the key to his door to the ebo/despacho. Place the oil in the plate together with your names and cross it with the ribbons. It should be placed upon a black cloth with the ponto of Pomba Gira marked. Place the picture on top of everything. Sing silently her pontos and ask her to take this man away from you, take him to the other side of the world and make him disappear from your life. You will then go home and you will fumigate your house and take bath in sea salt. In the morning hours when the sun is rising go back to the same place and pack the ebo together in the black cloth, promise to Pomba Gira to give her seven red roses, champagne and cigarettes when the man is leaving your life. You will dispose of the ebo by throwing it in some wild place close to where he is living.

In addition to the Pomba Giras mentioned in depth here there is many others that also can be worked with. What we have given here is the range between the most popular and a few of the more obscure to demonstrate the range of powers Pomba Gira is capable of demonstrating:

Pombagira Akiesan
Pombagira Aruá
Pombagira Carangola
Pombagira da Lomba
Pombagira das Cachoeiras
Pombagira das Flores
Pombagira Detê
Pombagira do Bananal
Pombagira do Jardim
Pombagira do Oriente
Pombagira do Rio
Pombagira do Sol e da Lua
Pombagira Ganzá
Pombagira Kirombô
Pombagira Maleva
Pombagira Maria Colodina
Pombagira Moça Bonita
Pombagira Mundana
Pombagira Rosinha
Pombagira Sete Chocalhos
Pombagira Sete Cores
Pombagira Sete Estrelas
Pombagira Sete Ondas
Quamprehendac rei fuitastius in sul us, con vem se aperum at, nos mo ut L. O tatum in duc vivesi criorum vilicae iuspere consum ius sunu





PART III

CONSUMMATION

Chapter Five – The Contemplation in the Black Room

It is customary to segment Exu and Pomba Gira into three levels of evolution or three forms of manifestation. These are referred to as pagan, baptized and crowned manifestations of Exu. This relates to the fact that Kimbanda or Kiumbanda is basically a cult of death; most Exus once walked the earth and became members of the many legions of Exu upon ascending to the afterlife. There are many theories about the reason for this form of ascent. The theories range from the idea that there were men and women who were recklessly evil and were transformed into Exu and Pomba Gira so they could continue their mischief, to theories saying that they were transformed into Exu and Pomba Gira to repent for their many sins and evil done while on earth. Thus, they are given a chance to evolve into enlightened beings. Yet again, some see them as avatars of light in its many fractions that are perfect as they are, spiritual forces essential in maintaining cosmic balance – and as such, they need only to achieve perfection in the form they have. I tend to adhere to the last theory. When speaking of Exu as being pagan, baptized or crowned, any of the three theories are plausible. Pagan Exus refer to spirits that have no sense of moral or ethic, that are prone to do whatever service, given that the client feeds the spirit. A baptized Exu will have a notion of good and bad, and is not so easy to employ when the implication is that one is working the Exu on unfair conditions or for unjustified reasons. For instance, you have a conflict with another person: the case is more a question of misunderstanding or difference of opinion but you start to harbour hatred against the person and decide to engage in magical attack. If you use a baptized or crowned Exu in such work, you are likely to experience that the work backfires, or if it works at all, will have a very different outcome than expected. Crowned Exus are just spirits of light and it is these spirits that teach the Tata and Yaya, it is these spirits that oversee the progress, evolution and organization of the many legions, the work done and the progress of the priests and priestesses. The crowned Exus are spirits that have reached their fullness of becoming in the spirit world and they are marvellous guides and assistants in the work of combating the satanic impulses stemming from our lower soul. In addition, we also have the spirits referred to as kiumbas. These spirits are malefic and obscure spirits

related to the time of the night commonly referred to as the blue hour. Work with these spirits is best done under the protection of a crowned Exu. In spite of their dangerous temperament, they can contribute markedly to the protection of the terreiro and the Tata as well as greatly enhance the speed of workings.

Now, any Exu can evolve in the relationship with its Tata, this means that if ones Exu is a pagan Exu, the kimbandeiro can, by focused and structured working help the spirit, in time, reach the crowned state. In a way, any relationship with any Exu begins on un-baptized ground – which is why the kimbandeiro has to step carefully within this kingdom. The organization into kingdoms shows in where in nature a particular spirit is most potent. It is also a good aid in selecting herbs for the work and despacho. It does also provide a safety net for the Tata and Yaya in cases where workings fail and negativity infests the house and the land: appeals can be made to the chief of the kingdom in question and purifications utilized and balance reintroduced using the primordial power of the kingdom. It is also useful to have a basic understanding of these types of organization of the spirits in order to know what kind of powers that needs to be greeted in order to gain license to work in the various kingdoms.

The Seven Lines of Exu

It is also common to organize the legions of Exu into specific lines or legions, seven in number. The organization of the Exus then becomes quite different as we here are speaking about a different function than what is exposed in the hierarchy presented in this book. It is important to understand that the organization of Exu into lines results in a change of position, this means, if one wanted to organize the Exus into a kingdom or line of curandeiros, Exu Curadô and Exu Pimenta would be high up in this hierarchy given their expertise in the art of healing and medicine. One factor needs to be stressed however; whatever Exu is the head of a given temple is the King of that place. Your personal Exu is the King in your life and as such is in charge, being on the top of the hierarchy for you. The hierarchies change according to what Exu is the most prominent in the various temples and terreiros. These spirits are organized in many different ways: just like spiritual and social organizations can vary in form, so do they. Further, one should be aware that the hierarchy as such is not carved in stone. It is a dynamic organization, and just as military officers change rank with time, indeed so do Exu. This is accomplished by the constant addition of new Exus to the legions, which induces a healthy

dynamic into the organization of the various legions. Thus, the system turns into a dynamic relationship with the Exu and Pomba Gira, which is moulded upon personal congress with these spirits. The simple secret is that every Exu and Pomba Gira is a king or queen in his or her own realm, and the organization into hierarchies is actually far less important than the personal relationship the votary manages to form with Exu. Knowledge of the hierarchy may come handy when work with a given Exu is failing. One can approach an Exu higher up in the hierarchy of the Exu in question, in order to make the work happen or to re-install harmony. For instance, if a problem is experienced with Exu Carangola, one can try to appeal to either Exu Caveira or Exu Tranca Ruas as they are higher up in the hierarchy.

Another element is that each Exu and Pomba Gira is by Umbandistas seen as having roads themselves. This means that there is an Exu Caveira of the Souls, just as there is an Exu Caveira of the Crossroad and so on. This manifold segmentation is neither helpful nor useful and can overtly complicate matters. Accordingly, it will not be subject for further discussion in this treatise.

Another organization of Exu is in terms of kingdoms and lines, which are additional organizations to the strict hierarchy presented earlier. The kingdoms are as follows: Encruzilhadas (crossroads), Cruzeiro (a reference to the big votary Cross found in the cemetery), Mata (fields/weeds), Calunga (Cemetery), Almas (Souls), Liras (Lyre) and Praia (Beach). These references are usually useful when one is asking license to work in a given kingdom and for selecting herbs as will be demonstrated in the next chapter. Exus from the basic hierarchy enter these kingdoms when work is about to be done, just like various officers when planning an attack enter into the positions demanded by the mission. This organization can be utilized when selecting herbs for use in specific workings. These positions will not necessarily be the same as their rank in the hierarchy.

1st Line – The Line of Malei is headed by Exu Rei

This line is said to be related to the practices of Catimbó and has lately gained a reputation of being a school of black magic, a sort of "dark side" of kimbanda, or the worst of the worst, if you will. This reputation can however be disputed, as the line consists of some of the most wise and benign powers of all the legions. These spirits are associated with reptilian spirits of the night, but also with beast-like developments of men upon death. It is said that some people do not turn into pure souls upon death,

but rather become creatures of nightmare. This line is said to consist of the sorcerers and witches of kimbanda and kiumbanda. Some say that these spirits are a high council amongst the Exu and they are organized as follows:

- 1 - Exu Rei das Sete Encruzilhadas
- 2 - Exu Marabô
- 3 - Exu Mangueira
- 4 - Exu Tranca Ruas das Almas
- 5 - Exu Tiriri
- 6 - Exu Veludo
- 7 - Exu dos Rios or Campinas

Pomba Gira - Pomba Gira Rainha das Sete Encruzilhadas

2nd Line – The Line of Souls headed by Omolu

This line works with the transition of souls between the planes; as such, all of these Exus are “omolus” in the sense of being related to the Cemetery. The work of amalá, ebó and various sacrifices approached through these Exus. They are also excellent teachers in the art of mediumistic skills. They are organized in the following way:

- 1- Exu Mirim
 - 2- Exu Pimenta
 - 3- Exu 7 Montanhas
 - 4- Exu Ganga
 - 5- Exu Kaminaloá
 - 6- Exu Malê
 - 7- Exu Quirombô
- Pomba Gira - Pomba Gira das Almas

3de Line - The Line of the Cemetery headed by Exu Caveira

These spirits live in the cemetery and take the form of skulls and skeletons. They share many features with Exu Caveira, who is the king of the cemetery. In addition, there is one Exu in the list, which not dealt with in the grammars: it is Exu do Lodo. This Exu is related to the muddy rivers and is important in works of a creative nature. It is also a good Exu to use when one seeks to mend a situation. These spirits are organized as follows:

- 1- Exu Tatá Caveira
- 2- Exu Brasa
- 3- Exu Pemba
- 4- Exu do Lodo (Exu of the Mud)
- 5- Exu Carangola
- 6- Exu Arranca Toco
- 7- Exu Pagão

Pomba Gira - Pomba Gira Rainha dos Cemitérios

4th Line – The line of Nagô headed by Exu Gererê

This line is reputed to be one of the more advanced of the lines, being from the area of Nagô on the border of Benin and Nigeria. These Exus control the magic arts, astral travel and are well versed in the art of Vodou. Exu Gererê is often confused with Exu Ganga and these spirits are said to be Gangas as well, in the meaning of sorcerer or "medicine man", while the truth is that this Exu was a Vaudogan of Nagô origin. The line is said to be very hard, demanding and dangerous and to be a very African manifestation of these spirits.

- 1-Exu Quebra Galho
- 2- Exu 7 Cruzes
- 3- Exu Gira Mundo
- 4- Exu dos Cemitérios
- 5- Exu da Capa Preta
- 6- Exu Curadô
- 7- Exu Ganga

Pomba Gira- Pomba Gira Maria Padilha

5th Line - Line of Mossorubi, headed by Exu Kaminaloá

This line consists of spirits related to the power of the mind, diseases, insanity and dreams and there is much Arabic influence within it. Spirits of Asia are said to be found amongst them. Whenever you need to focus your mind or attack another person's mind to cause insanity and delusion, cancer or diseases of the blood, these spirits know the ways.

The spirits of this line are as follows:

- 1- Exu dos Ventos
 - 2- Exu dos Morcego
 - 3- Exu 7 Portas
 - 4- Exu Tranca Tudo
 - 5- Exu Marabá
 - 6- Exu 7 Sombras
 - 7- Exu Calunga
- Pomba Gira - Pomba Gira Maria Molambo

6th Line – The Line of Caboclos Quimbandeiros headed by Exu Pantera Negra

This line consists of Indians and kimbandeiros, who are experts in the art of healing, cursing and shape shifting. These spirits often take the role of personal guides for the people they choose to walk with. The legends say that most of these spirits were more occupied with harming than healing when they walked the earth.

These spirits are the following:

- 1- Exu 7 Cachoeiras
 - 2- Exu Tronqueira
 - 3- Exu 7 Poeiras
 - 4- Exu da Matas
 - 5- Exu 7 Pedras
 - 6- Exu do Cheiro
 - 7- Exu Pedra Negra
- Pomba Gira - Pomba Gira da Figueira or Cigana

7th Line – The mixed line, headed by Exu dos Rios or Exu Campinas

This line does not consist of only Exus in the strict sense of the word, but of Kiumbas, enchanted spirits that upon death became servitors of Exu. As such, they are related to malefic spirits or “demonic” entities of crude composition that can be used in works of attack and malefica. These spirits can also become guides and teachers for the kimbandeiro, but they have a reputation of being unreliable, as they feed upon destruction, obsession and havoc. It is not possible to list the names of spirits of this line as they seek out the kimbandeiro along personal paths and the working between the Tata and the kiumba needs to be restricted to the Tata and his Exu and Pomba Gira.

Finally, for your information, the lines of Exu as they are related to Orixá and other spiritual forces in Umbanda are presented. These correspondences are related to the baptized manifestation of Exu and Pomba Gira and can be useful in order to induce firmness to one's workings, as these spiritualized energies or Orixá bring water and air to the working and can balance potentially dangerous workings. It is also a question of taste and preference, representing yet another path of approach of working with these spirits.

Lines of Umbanda as related to Kimbanda:

The line of Oxalá is related to the line of Malei
The line of Ogum is related to the line of the Cemetery
The line of Oxóssi is related to the line of Caboclos Quimbandeiros
The line of Xangô is related to the line of Mossorubi
The line of Yorimá is related to the line of Souls.
The line of Yemanjá is related to the line of Nagô
The line of Ibéji is related to the mixed line.

In addition to this, Ogum serves a distinct and important function as the guardian of the ritual procedures that can be useful to apply, and his manifestations in terms of lines are as follows:

Ogum de Malei – The Line of Malei
Ogum Megê - The line of the Cemetery.
Ogum Rompe Mato – The line of Caboclos Quimbandeiros
Ogum Rompe Mato – The line of Mossorubi
Ogum Megê - The line of the Souls
Ogum de Nagô - The line of Nagô
Ogum Xoroquê – The mixed line Linha Mista

There is also an organization of the legions of Exu as they relate to Orixá both in positive and negative ways as found within Umbanda. The common hierarchy usually resembles the one reproduced below: this is not an organization representing a common understanding amongst the Brothers and Sisters of the Red Room. The listing presented here is more for the sake of completeness of the many variations of this rich tradition.

The line of Oxalá

- 1st Legion - Caboclo Urubatão - Exu Sete Encruzilhadas
- 2nd Legion - Caboclo Guaracy - Exu Sete Poeiras
- 3rd Legion - Caboclo Guarani - Exu Sete Cruzes
- 4th Legion - Caboclo Aymoré - Exu Sete Chaves
- 5th Legion - Caboclo Tupy - Exu Sete Pembas
- 6th Legion - Caboclo Ubiratan - Exu Sete Capas
- 7th Legion - Caboclo Ubirajara - Exu Sete Ventanias

The line of Ogum

- 1st Legion - Caboclo Ogum Da Lei - Exu Tranca Ruas das Almas
- 2nd Legion - Caboclo Ogum Matinada - Exu Tira Teimas
- 3rd Legion - Caboclo Ogum Rompe Mato - Exu Veludo
- 4th Legion - Caboclo Ogum Beira Mar - Exu Arranca Toco
- 5th Legion - Caboclo Ogum Malei - Exu Porteira
- 6th Legion - Caboclo Ogum Megê - Exu Limpa Trilho
- 7th Legion - Caboclo Ogum Yara - Exu Tranca Gira

The line of Oxossi

- 1st Legion - Caboclo Arranca Toco - Exu Marabô
- 2nd Legion - Caboclo Araribóia - Exu Pemba
- 3rd Legion - Caboclo Arruda - Exu Campina ou dos Rios
- 4th Legion - Caboclo Cobra Coral - Exu da Capa Preta
- 5th Legion - Caboclo Tupinambá - Exu Lonan
- 6th Legion - Cabocla Jurema - Exu Bauru
- 7th Legion - Caboclo Pena Branca - Exu da Matas

The line of Xangô

- 1st Legion - Caboclo Xangô Kaô - Exu Gira Mundo
- 2nd Legion - Caboclo Xangô Pedra Branca - Exu Mangueira
- 3rd Legion - Caboclo Xangô Agodô - Exu Pedreira
- 4th Legion - Caboclo Xangô Sete Montanhas - Exu Corcunda
- 5th Legion - Caboclo Xangô Sete Cachoeiras - Exu Calunga
- 6th Legion - Caboclo Xangô Pedra Preta - Exu Meia Noite
- 7th Legion - Caboclo Xangô Sete Pedreiras - Exu Ventania

The line of Yorimá

- 1st Legion - Pai Guiné - Exu Pinga Fogo
- 2nd Legion - Pai Tomé - Exu Come Fogo
- 3th Legion - Pai Joaquim - Exu Bara
- 4th Legion - Pai Benedito - Exu Alebá

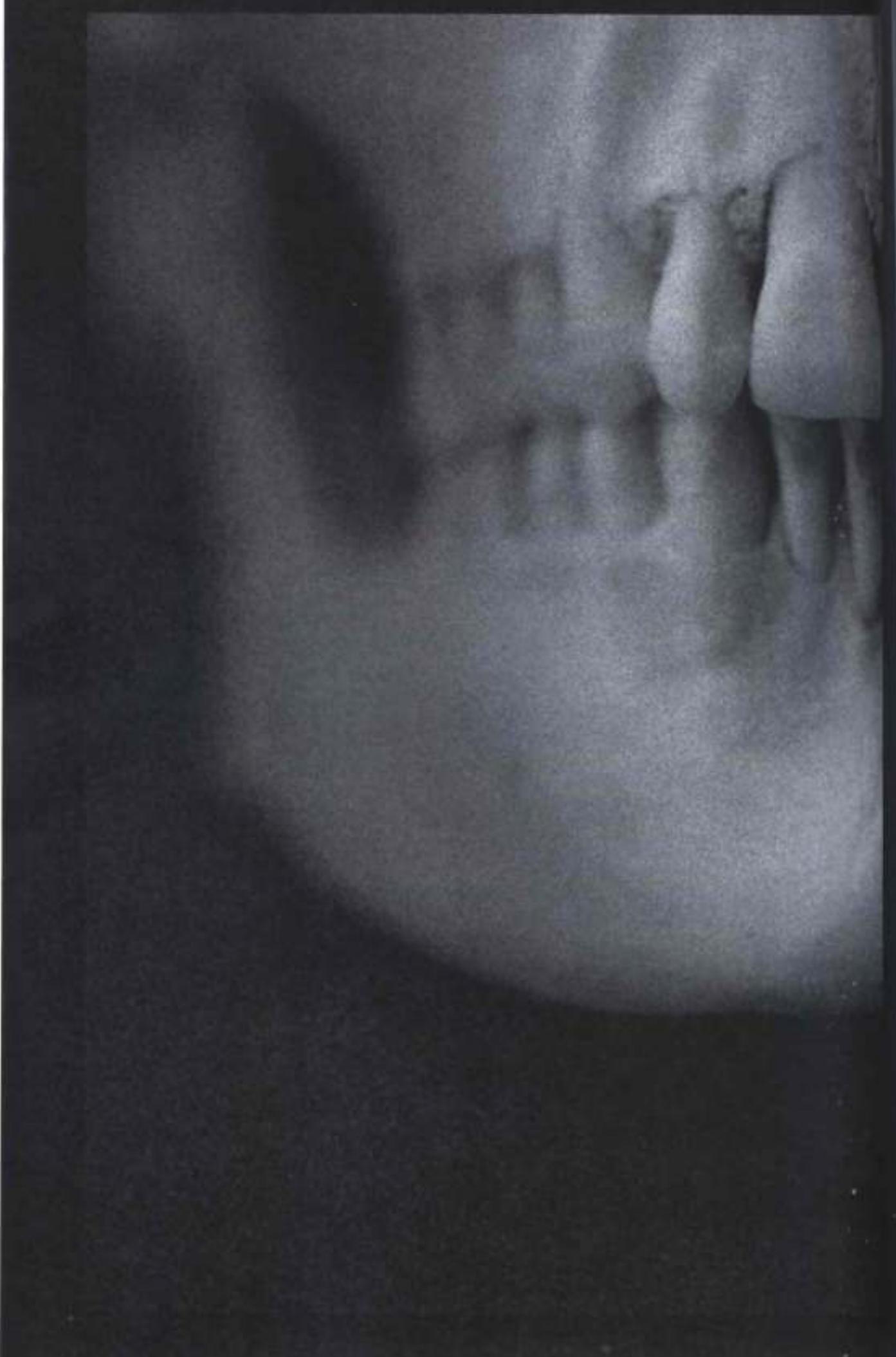
5th Legion - Vovó Maria Conga - Exu Caveira
6th Legion - Pai Congo D'Aruanda - Exu do Lodo
7th Legion - Pai Arruda - Exu Brasa.

The line of Yori or Ibéji

1th Legion - Tupázinho - Exu Tiriri
2nd Legion - Ori - Exu Toquinho
3th Legion - Damião - Exu Manguinho
4th Legion - Yari - Exu Ganga
5th Legion - Doum - Exu Lalu
6th Legion - Cosme - Exu Veludinho
7th Legion - Yariri - Exu Mirim

The line of Yemanjá

1st Legion - Cabocla Yara - Exu Pomba Gira Rainha
2nd Legion - Cabocla Estrela do Mar - Exu Carangola
3th Legion - Cabocla Indaiá - Exu Nanguê
4th Legion - Cabocla do Mar - Exu Maria Padilha
5th Legion - Cabocla Yansá - Exu Maré
6th Legion - Cabocla Naná Burukun - Exu Gererê
7th Legion - Cabocla Oxum - Exu do Mar



Chapter Six – Washing the Black Hand with the Red Hand

The rituals of Kiumbanda are based upon spirit-congress and the pact and the deal made in this relationship. Each working can be said to represent a contract between you and the spirit and all agreements of that contract must be honoured. The basic steps of ritual procedure are quite simple. They consist of purification of the practitioner (a bath with proper herbs); forming a clear intention about the working one intends to do; preparing the ritual space; presenting the objects and offerings to be used in the working and then performing the working itself. The working commences with the marking of the *pontos riscados*, placing the items, lighting the candles, baptizing or anointing the items: then the spirit is called by *pontos cantados* and prayers, and finally the ritual is closed. When working with Exu it is also important to decide upon the location of the working. If one has a consecrated temple for the spirits, all workings can be done there – and also the crossroads is a place that can be used for almost any kind of working, as it represent a juncture in time and space, where spirit meets with the worshipper. However, workings related to matters of the heart and emotions are best done close to water, works of healing close to the woods or mountains, and works of elevation and mediumistic interaction in the cemetery. As is often done, one can prepare a *padé* for the working. It is a simple dish made of manioc flour and mixed with water, *cachaça*, *dendê* or sweet liquor – depending on one's purpose. For instance, if you want to prepare a *padé* for Pomba Gira, aiming toward domination and seduction, you will in this *padé* mix all these ingredients except water, since the *dendê* will agitate the spirit, the *cachaça* boost the spirit and the sweet liquors open up for the more seductive avenues of the spirit. When doing a ritual every item comes in the numbers of 1, 2, 3, 7 or 9. 3 and 7 are the most frequently used numbers in Kiumbanda. Kabbalistically speaking, this indicates we are speaking about a manifestation of Saturn and Venus on earth, Venus being 7 and Saturn 3, and the numbers adds to 10 – earth or kingdom. When manifest, these spirits are solely related to the elements of fire and earth, a composition that exposes the soul and body for intense strain: one can experience draught, fatigue and other types of drainage of energy while working with

these spirits. This is quite natural and there is no reason to be alarmed: one needs to take a bath, relax and take some time to recover from the congress with these spirits. One should also be mindful that alcohol, certain herbs and tobacco is food for these spirits and will naturally draw a stronger manifestation of them, inviting possession. When one is working with these spirits on wrong premises, motivated by the impulses from the realm of nafs and the lower soul, one runs the risk of becoming their slave – or if you want, the misguided person will become a feast for these spirits. It is a short step from finding a friend in the spirits to them turning you into a plaything for their amusement. Understanding, attitude, loyalty and honour make the difference. Obsession and mild forms of mental disturbance are signs of an unhealthy relationship with these spirits and such relationship is very difficult to break. The spirits will test you, to see that your stamina is good, your endurance well proportioned and your sense of identity high. Whenever you make a contract with these spirits, you need to be aware of the cost and consequences of what you are about to do, especially when engaging in malefica to change situations. It is because of the many pitfalls in working with these powerful and magnificent powers that initiation is necessary. Initiation means that one receives the license and knowledge to work with these spirits from an experienced Tata Kimbanda. Initiation also includes a presentation to these spirits and the possession of Exu or Pomba Gira is an affirmation that the spirits accepted the person coming for initiation. The possession can be everything from a strong gush of spiritual presence taking hold of the body to a full-fledged possession, where the spirit comes down and resides within the flesh of the person. Initiation can be done in a multitude of ways, according to complicated or simple schemas of spirit-congress. This means that the ways one can be granted license to work with Exu can take many forms depending on the lineage and orientation of the house of kimbanda. It is important to point out that license and knowledge is crucial for the effectuation of good work with these spirits.

One can also seek communion with these spirits in front of their “assentamento”, which is a physical vessel constructed upon the energetic current of Exu and activated by the Tata in such way that it becomes a physical dwelling place for spirit. The same can be done with the images or statues of Exu and Pomba Gira, which will be blessed, baptized and loaded with a charge that will attract the spirit in question to its representation when one calls the spirit before the statue. The best days for working with these spirits are Monday and Friday – but also Saturday can be suitable for Exu.

Food, such as padé, beans, rice and meat are food for the spirits and can be placed as offerings in front of a charged statue or assentamento

to give strength to the powers. The same is the case with alcohol, tobacco and the *pontos*. They all serve as food for the spirits and thus enhance the possibility of effectively accomplishing the working in question. Again, proper guidance is important and a non-committed experimental approach must be warned against. Likewise, a warning must be issued against uncritical and ridiculous syncretism rooted in lack of knowledge. It is not enough simply to be fascinated with these cults, while lacking real knowledge of the language, culture, history and the land, which gave birth to the spirits of *kimbanda* and *kiumbanda*. This is especially the case with the introduction of Thelemic correspondences within the legions of *kiumbanda*; *Pomba Gira* all of a sudden turns into *Babalon* and *Exu* into some version or avatar of the Great Beast. Such correspondences are downright stupid and demonstrate severe lack of understanding of these spirits – and of Thelemic concepts as well. *Exu* and *Pomba Gira* were born on Brazilian soil amongst practitioners of the Art from Europe and Africa; to mix Thelemic gnosis, which in nature and orientation has nothing whatsoever in common with the legions of *Exu*, is downright absurd. Certainly, a part of the explanation can be related to the misguided conception of the Scarlet Woman, or the deity dressed in red, who takes on the form of the prostitute. Failing to see that this form presents a challenge and embracing her as a prostitute in the vulgar sense, not as the impulse of desire and creativity in the sacred marriage, will lead the feeble-minded people to fall in the abyss of illusion and confusion. Another element of confusion is the introduction of demonic correspondences with *Exu* after *Grimorium Verum*, which in the '80s led to some satanically oriented houses of *kimbanda* taking root. This is equally stupid, as it reveals a lack of understanding of the use of the grimoires and also a fascination and indulgence in the affairs of the lower soul, on premises similar to those of a proud slave. The use of the grimoirs in *kiumbanda* is twofold. Firstly, it honours the spiritual heritage of Maria Padilha and secondly, the types of workings using the kabbalistic *pontos* will actually manifest a more benevolent manifestation of *Exu*, more soft and good for enhancing one's understanding of these spirits.

It is important to approach these spirits on their own premises and avoid such nonsense that I have witnessed to be a tendency amongst the curious seekers from the west. I am aware that these issues need a far more deep discussion, especially the demonic correspondences and their use, as well as the principles of god making and manifestation – but this will be all too lengthy and will rather obscure the direction of this work. This will however be the theme for a future publication.

Two Rites for Congress

Two rites are deemed proper to present in this book, as they both follow a reasonably safe format for entering into congress with spirits. The first one, for Pomba Gira, follows a kabbalistic outline and the other ritual, which will open for Exu, is in a more heads-on format for congress. Offerings in both cases are alcohol and tobacco. The rituals are worked out as ways for opening to an understanding of these spirits and their nature. It is advisable to spend good time in meditation in the ritual space when attempting these rites.

The Red Rite of Pomba Gira Rainha.

You will trace a circle on the altar or/and on the floor in the centre of the temple. If the circle is traced on the floor position yourself inside. For this purpose, you can use pemba (chalk) or efun, sand (preferably mixed with cinnabar or red pigment) or corn flour. If traced on virgin paper blessed ink will serve fine to trace the circle. From the circle make roads to three corners and thus create a crossroad where three roads meet. You will use two red candles, and one black candle. Light the candles.

You will then take three pieces of wood, hazel or rowan, thorn or yew and you will write Frimost on one of them, Klepoth on one, and Lucifer on the third. The ideal would be to use Blackthorn for Lucifer, yew for Frimost, Rowan for Klepoth, or hazel as a substitute for all three.

You will bless the wood by vibrating the names of the deity and breathing upon the wood. Place them so that Klepoth takes the superior path, Lucifer the secondary path and Frimost the last path.

Now take quill and ink, and cross-sign these tools of the Arte in the following way.

This quill will serve as the point of ingress
This ink is the blood of star and flesh
Through the joining of the quill and blood
May my wishes be manifest and
my dreams come through
Adonai Sabbathai Belphegor Agla
So mote it be

You will then light incense, either benzoin for Venus, storax for Mercury or jasmine for Moon, or a mixture of scents pleasant for our lovely

Lady. You will then draw her ponto and leave the quill on the altar, in case transmissions are given.

Then you will call her using the following Litany:

Spouse of Lord Lucifer the Great
I am calling you Pomba Gira XXX
Queen of the infernal regions
I am calling you Pomba Gira XXX
Through the night you are coming
I am calling you Pomba Gira XXX
Your people are waiting
I am calling you Pomba Gira XXX
The arrival of the Queen is now
I am calling you Pomba Gira XXX
Ah, lovely blood-smeared harlot
I am calling you Pomba Gira XXX
Wise seeress that knows Death and Passion
I am calling you Pomba Gira XXX
Eternal Queen of the Red Lands
I am calling you Pomba Gira XXX
Come to the gathering of your children
I am calling you Pomba Gira XXX
And listen to our prayers
I am calling you Pomba Gira XXX
Ah, She is coming Ah, She is coming!
Auê, auà, Auê, auâ Pomba Gira XXX (repeat)
This is her kingdom!
Auê, auà, Auê, auâ Pomba Gira XXX (repeat)

You will now present the offerings, which should be roseleaves spread over her ponto and a glass of champagne or sweet liquor on the bed of roses, with a lighted cigarette on top. You might want to smoke a cigarette yourself while spending time in silence with her at this point. This is fine: to smoke and drink with her is a good thing. Present your wish to her and while focusing on your wish you will sing the following ponto:

Pombo Giré auê Pombo Gire auê
Pombo Gire vá cumonguê
Pombo Gire, vá muconguê
Mavile congo, macotó ilé, mavilé
Mavile congo, macotó ilé mavilé

Oiá oriré Pomba Gira ouê
Kereré, Kereré

This being done, you should feel sensations of dizziness and possession emerging, as this ponto is riddled with trigger-words that are used to establish possession. If the meeting of spirit and flesh happens, one should go with the flow.

When concluding the ritual you will respectfully thank her for her presence, take the contents of the cup and pour it on the ground together with the cigarette. When returning, you will extinguish the candles and again thank her, walking backwards away from her alter.

The Rite of Exu's Trident A procedure for opening a session of Kiumbanda

Phase One

Begin the ceremony by stamping your foot three times on the floor or on earth and pour some alcohol on the earth, floor, image or assentamento, intoning the following:

Omolu mo pe o Omolu mo pe o Omolo mo pe o
Fun mi ni ilera
Fun mi ni ire

Omulu, open now the doors to the Realm of Death
Make possible the communion with kiumbanda
Lord of the Earth, Skullfaced Boneheard
You who opens and close the gates
Open now the gates for me so I can enter
Into communion with Thy servant and Child
Exu/Pomba Gira XX

Omolu mo pe o, Omolu mo pe o, Omolu mo pe o.
Kiumbanda Oooo Arruanda!
Kiumbanda Oooo Eeoch Aaaaa Arrunada
Kiumbanda

Phase Two

With the right fist on the left hand, flat on ground in a kneeling position you will appease Ina (Fire)

P: Ina, mo juba

C: Ina, Ina mo juba aiye

Ina mo juba

Ina, Ina mo juba aiye

P: Ina, koroba

C: Ina, Ina, koroba aiye

Ina, koroba

Ina, Ina koroba aiye

P: Ina, ko o wa gba

C: Ina, Ina ko o wa gba

Ina, ko o wa gba

Ina, Ina ko o wa gba aiye

Phase Three

You will stand upright, feet on ground and in front of assentamento, image or ponto. You will call him by using the following prayer and, lastly, song.

Esu Odara mo juba

Laroye Esu, Iba mi ree

Akoní Orisa, Alase aiye at'orun

Elegbara mo juba

Esu Ota orisa

Osetura no oruko baba mo o

Alagogo ija ni oruko iya npe e

Seu odara omokunrin idolofin

O lè sonson si ori esse elese

Ko je ko je ki eni nje gbe mi

A kii lowo lai mu to Esu kuro

A kii layo lai mu to Esu kuro

Asontun se osi lai ni itiju

Esu apata somo olomo lenu

O fi okuta dipò iyo

Loogemo orun a nla kalu

Paapa-wara, a tuka mase sa

Esu mase mi, omo elomiran ni o se

Sho Sho abe
Sho Sho abe
Adaba koro bi ejo laroye
Exu/Pomba Gira XX
Sho sho abe
Adaba koro bi ejo

Give offerings and ask by shells, obi or onion if the path is clear. The last chant will also be useful for entering possession together with the first chant for Omolu by substituting Omolu with the path of Exu you want to enter into communion with. Either by possession, divine inspiration or gazing into water contact can be established.

The Herbs of Exu and Pomba Gira

The use of herbs in Kiumbanda is very important, as components in talismans, the washing of sacred objects, working magic and in attracting or repelling negativity. When selecting herbs the knowledge of the various kingdoms is important. If one desires to make a working related to the powers of the cemetery, one will select herbs from this kingdom; if one desires to work with the wild forces of the forest, one selects herbs from this kingdom. I will here present a collection of herbs most used from each kingdom, but there are of course many others that could be added. The kingdom of the beach and ocean has not been included, as the herbs for use here are plants from the ocean or plants that grow in the sand dunes. This listing differs from that given in the previous chapter and we find here an organization of spirits based upon localization in natural sites. In general, the grammars themselves tell about the location of the various spirits, so it will be easy to use this listing as a reference when applying the various plants.

The Kingdom of the Crossroads

Abre Caminho (*Baccharis* sp.): This plant is a type of fern growing almost everywhere in South America and can be used in a variety of procedures. One can dry it and use it as incense, in baths, in powders and in various works. The plant is sacred to all Exu, which should be evident from its name. It opens all roads and attracts money.

Artemisa (*Ambrosia artemisiifolia* L.): This plant is a common component in repelling baths, as it induces tranquillity, relaxing the body and mind. Its ability to repel negativity is very good and it creates a protective field around the client, which attracts happiness and good fortune. The plant can be used as a talisman itself and be placed in a pouch to carry around the neck. It works well with Abre Camino and Comigo Ninguém Pode.

Comigo Ninguém Pode (*Dieffenbachia maculata*): This plant is a powerful repellent against negativity, jealousy and is a common ingredient in baths.

Cavalinha (*Equisetum giganteum*): This plant is often used in works of domination. It can also be used in works to attract money and can help with re-enflaming a waning libido.

Menta (*Mentha* sp.): Mint. This is one of the most powerful plants of Exu, with a multitude of uses. It can be taken as a bath or infusion. It can be used to wash ritual objects and also its oil can be burned in order to attract Exu. It is a powerful repellent of negativity and induces a clear, serene mind. It is an ingredient no house of Kiumbanda can do without.

Vassourinha (*Sida linifolia* Cav.): This plant is excellent in works of despacho and very efficient as a repelling bath. It is also a common ingredient in talismans and effective for clearing obstacles from one's path. There are also ritual procedures involving the entire plant for cleansing house and people from negativity.

Tapete de Oxala (*Plectranthus amboinicus*). This plant with cotton-like, juicy leaves is equally good for making despacho and a powerful repellent, especially for a troubled mind.

The Kingdom of the Cruzeiro

In the kingdom of the Cruzeiro we find the following herbs that can be used effectively:

Losna (*Artemisia cf. absinthium*): Wormwood. This herb can be used in works of attack and vengeance. It has the power to make the life of one's enemy bitter. It is also a powerful repellent of negativity and can be used in baths in order to repel negativity.

Canela Negra (*Blainvillea rhomboidea*): This plant is good to use in rituals of attraction, and also to aromatize food and drink. One can also use Levante and ordinary cinnamon as substitutes for this plant. It can also be used in fumigation and in works aiming toward calming a troubled mind. It is also good for erotic vigour.

Cipreste (*Taxodium distichum*): This tree is a natural resting place for the nfuri and can be used in works of attraction, especially of spirit and nfuri. Its resin, used in fumigation, is always powerful for such purposes. Its leaves and root can be used as parts of talismans to strengthen health and for general protection.

Samambaia (*Pteridium aquilinum*). Fern. This plant is also referred to as male fern, but there are many, many variations of this plant which are effective. It can be used in fumigations and baths: it protects well against confusion, arguments and fights and breaks negativity. Also useful for works of attraction, whether of the opposite sex or money.

Fedegoso (*Senna occidentalis*): This plant is found all over Brazil and is used in works where domination, conquest, seduction and bindings are performed. It can be used both as fumigation and in baths as well as making talismans and macoutos. Modrone suggest a bath made of arruda, guiné, sword of Ogum in order to break open all possible paths as such bath will also ignite the one who takes it with a certain sense of endurance. This bath is also good for bringing solutions to problems, especially financial ones.

Guiné (*Petiveria alliacea*): This is another powerful repellent of negativity, especially in cases of obsessive spirits seeking to take control of the medium. It has great properties of turning bad situations and is a very common ingredient in baths and the making of talismans. It is also good to wash the house with an infusion of this herb on a regular basis in order to maintain tranquillity and equilibrium of the spirit-residents of one's house.

Arruda (*Ruta graveolens*): This plant is also known as Rue and is perhaps the most protective of all plants in the kingdoms of Exu. In cases of vampirism, this plant is a necessity and it can be carried as a talisman behind the left ear, as some benzedeiras do. There is a male and a female Arruda. The slightly smaller leaves distinguish the female Arruda. It is common to use the female Arruda for females and the male for males. The plant absorbs negativity in itself and has to be thrown away after its use.

Vence tudo (*Rolandra fructiosa*): This plant is almost as effective as Arruda and is a common ingredient in baths. It is very effective for discharging negativity and is especially good when one seeks to break the effects of spells and bindings.

The Kingdom of the Forest

In the kingdom of the Weeds and Forest we have the following effective plants to use in our work:

Arranha – gato (*Acacia bonariensis* - *Leucaena leucocephala* can also be used): This is a very powerful tree. The leaves can be used as incense on burning coal and inhalation of the smoke will induce a sharpening of the mind and attract Exu to the kimbandeiro. A plant that by its nature brings good fortune. Its powder can be used with good effect to solve difficulties and bring good fortune.

Aroeira (*Schinus terebinthifolius*): This plant, its leaf and skin is used in baths and can also be used on the floor of the terreiro as a purification by itself. It is a tree especially good to use when a spiritual cleansing is needed.

Cipó (*Polygonum convolvulus*): This plant is very effective as a bath against vampirism and spiritual fatigue. It is also good for conditions of the heart both physically and emotionally as well as good to use when processes need to be accelerated.

Coriandro (*Parthenium hysterophorus*): The roots of this plant are excellent agents for rituals involving fertility, seduction and attraction.

Ipê (Tabebuia aurea): This tree is the national tree of Brazil and is good to use in rituals of attack and combat. Defensive macoutos are sometimes made from its wood and leaves.

Mamona Vermelha (Ricinus communis, red): This plant is perhaps the king of plants in the realm of Exu. It serves for many uses by its pure representation of the variety of Exus' power. The raisin can be used both as a repellent of negativity and as an attractor. It clams down obsessive spirit and can also ignite ritual combat. Food served to Exu on leaves of this plant is especially well received. Its oil can be used in any kind of ritual for almost any kind of purpose.

The Kingdom of the Cemetery

From the kingdom of the Cemetery we have chosen the following:

Arnica (Arnica cordifolia but other species can also be used): This plant is used when one needs to renew strength and energy. It is a great defence against negative magic and wise use of this plant can turn the attack against the aggressor.

Assa-fétida (Ferula foetida): This plant can be used in fumigations in order to draw nfuri and more malevolent Exus. It is commonly used in works of attack.

Basil (Ocimum basilicum): This is a powerful repellent of negativity and is especially good for works aiming toward restoring virility. It is also good to use for restoring tranquillity of the head and mind.

Cardo (Argemone mexicana): This plant is sometimes called "the holy avenger" and is better applied in works of attack, but it can also be used in works of protection.

Eufobia (Euphorbia hirta): This plant can be used in attack and combat magic as well, but is better used as a protective plant.

Feijão Preto (Castanospermum australe): Black beans can be used when calling upon spirits of the cemetery. It is a common food for Exu and it can also be used in works of purification and as a repellent of negativity. There is also a secret use of these beans for necromantic use.

Pimenta (Capsicum annuum): The seeds of this plant are often used in works of combat, but it is also a common ingredient in magical powders that are used in works of attack and combat. This plant easily draws misfortune and confusion to a place if it is used for such ends.

The Kingdom of Souls

From the kingdom of the Souls we have selected the following plants:

Bamboo (*Guadua angustifolia*): The leaves of this plant are used to repel ghosts and spirits of nightmares. It is also a plant that attracts many Pomba Giras and can also be used as a part of mediumistic training.

Eucalipto (Any form of Eucalyptus, but especially *Eucalyptus sideroxylon*): This tree is used as fumigation or in baths. It has a good exorcising effect and drives away any spirit that blocks one's way. It is a plant commonly used in works of law, justice and lawsuits.

Figo or iroko (*Ficus carica*): This tree is a powerful receptor for spirits and there will always be spirits resting in this tree, both good and bad. It can be used both in works of prosperity and attack. If the spirits residing in the tree have turned sour, work done with this tree will bring total ruin to one's enemy, when applied toward such ends.

Amora (*Rubus fruticosus*): This tree can be used both for Exu and Pomba Gira, for attracting kiumbas and malevolent aspects of Exu to be applied in attack and also for sexual seduction.

Tiririca (*Rhynchospora nervosa*): Especially the roots can be used in protective infusions. Its powder can be used for solving financial difficulties. It has a variety of uses and is commonly used as an ingredient providing added strength to other plants.

The Kingdom of the Lyre

From the kingdom of the Lyre we have selected these fine plants:

Louro (*Prunus lusitânica*): Laurel. This is yet another plant with many uses. It is applied both to induce more stamina, to repel negativity, to overcome obstacles and for purifications. Its properties being predominantly protective, it is poor for works of attack. This plant secures victory and should be used in any work where one seeks to secure success.

Laranja (*Citrus aurantium*): Orange. The power of this plant is mostly in its flowers, but the leaves can also be used when preparing an infusion. It can be used in works of attraction, seduction and for prosperity.

Chama-dinheiro (*Kalanchoe pinnata*): As the name indicates, this plant is used for attracting money and material wealth. It can also be used as an infusion and is a plant used in works of attraction. Its powers as a repellent are poor.

Girassol (*Helianthus annuus*): This plant, particularly its petals are used

also to draw money and material gain. It is also used as a component in works aiming towards breaking obstacles and also to bring optimism to a broken soul.

Erva Cidreira (Lippia alba): This plant is a powerful attractor and can be used in any work concerning seduction. It also has the power of strengthening one's self-esteem. It can be made into an infusion and drunk or taken as a bath. If mixed with dirt from a brothel, it can be used as a powerful bath of attraction of the opposite sex.

Marjoram (Origanum majoricum): This plant is a powerful protector and also repels negativity. It works very well together with sunflower and laurel.

Oliveira (Olea europaea): Olive leaves. It is a very good tree for protective purposes, and also for making smooth transitions, whether of money or difficult situations. It can also be used when one seeks to bring peace into a turbulent situation.

The Kingdom of Pomba Gira

From the kingdom of Pomba Gira we have selected the following plants to be used in works of attraction, seduction and love:

Manjeiricão Vermelho (Clinopodium vulgare): Red Basil. This plant is commonly used in works involving protection and attraction.

Damiana (Turnera diffusa aphrodisiaca): This plant is a powerful attractor of love and sexual relationships. It can be used as a powder sprinkled in the drink or at the doorsteps of the object of desire, or as a part of a bath of attraction. In addition, it can be used in brewing beer. It has a profound effect on the sensual system and can unblock any moral or ethical consideration one might have in terms of sexuality. As such it is a powerful agent to use if one seeks to loosen sexual blockages.

Lavanda, Alfazema (Lavandula angustifolia): It is a plant powerful in its ability to attract love and good fortune. It can also be used in works where one seeks to reconcile fighting partners. It is also a powerful repellent of negativity.

Rosa Vermelha (Red Rose, no preference, but Oenothera biennis is a good option): Red roses are without doubt the most powerful plants in the kingdom of Pomba Gira and are used as an infusion or in works of attraction and love. Used as fumigation they can induce renewed strength into an already existent relationship. In works of attraction and reconciliation roses should be without thorns, also when giving ebo. In

works of separation and combat the thorns should be left.

Salvia (*Salvia officinalis*): This plant has much the same properties as Rue and is a powerful repellent of evil.

Verbena (*Verbena officinalis*): This plant induces tranquillity and is a good remedy against dark moods and feelings of hopelessness. It has great curative properties; it attracts good fortune and repels negativity.

Anis (*Illicium anisatum*): This wonderful herb is good to use in workings of love and attraction, it also inspires true dreaming and facilitates communication between man and spirit through dreams.

The Kingdom of malefica

Lastly, we have here selected plants to be used when working with the line of Malei as well as within the mixed lines and Mossourobi. These I refer to as the Kingdom of Kiumba or the Dragon herbs.

Most of these plants are employed given their negative attributes and are used in magical acts of vengeance, curse and combat. Most of these plants and herbs should not be ingested and baths should be administered with care. We will here list seven of the many possible plants.

Folha de Fogo (*Clidemia hirta*): A plant used in works aiming toward torment of people.

Melissa (*Mimosa pudica*): Used in negative works with Exu, also in despacho

Urtiga (*Dalechapia ilheotica*): A plant used in works to charge and empower the powers of Exu. His plant can also be used as a remedy taken as infusion against rheumatism and kidney-related illnesses.

Ejinrin/Melão de São Caetano (*Momordica charantia*): The fruit and leaves of this plant can be used in order to make powders used in works aiming towards separation of people

Corredeira (*Borreria sp.*): This plant is used in order to speed up magical processes.

Loquinho (*Plumbago sp.*): This rare plant is efficient when one wishes to charge Exu to engage into combat and attack magic.

Sete capote (*Machaerium angustifolium*): This plant can be used together with black candles in order to enflame the more abusive sides of Exus' power.

When selecting plants for use in the workings with Exu, Ronton gives the following suggestions that are reproduced below. The listing of Exu given is different from those in the book and there is also some segmentation that varies from those given in the grammars. This is due to the relatively freshness of Ronton's writings, in contrast with the traditional listings of the legions of Exu given in the grammars. Ronton is dealing with Exu from an Umbanda and Spiritist point of view. The list is here reproduced in order to demonstrate the great diversity existing amongst the people working with the spirits of kimbanda. The baths for each of the Exus' are, however, very efficient and can be used to great benefit.

Exu Arauana (or Exu Maré): cinnamon, clove, laurel, sugar and various flowers.

Exu Brasa: tobacco, garlic, camphor, guiné (*Petiveria alliacea*), and cachaça.

Exu Campeiro: negra-mina (*Siparuna guianensis* Aubl.), rue, mint and coconut.

Exu Cangaia: eucalyptus, guiné (*Petiveria alliacea*), lírio-do-brejo (*Hedychium coronarium* J. Konig), basil and lavender.

Exu Caranga: garlic, tobacco, espada-de-são-jorge (*Sansevieria trifasciata*).

Exu Caveira: guiné (*Petiveria alliacea*), rue, rosemary, pinhão roxo (*Jatropha gossypiifolia* L.), espada-de-são-jorge (*Sansevieria trifasciata*) and tobacco or cigar

Exu Cruzeiro: lírio-do-brejo (*Hedychium coronarium* J. Konig), basil, rue, rosemary and abre-caminho (*Baccharis* sp.).

Exu Estrela: lírio-do-brejo (*Hedychium coronarium* J. Konig), clove (flower), guiné (*Petiveria alliacea*) and rue.

Exu Gavião Negro: fern (with the big leaves) or cipó-cabeludo (*Mikania hirsutissima* DC.), lírio-do-brejo (*Hedychium coronarium* J. Konig), rosemary and carqueja (*Baccharis trimera* – Less. DC.).

Exu Gira-Mundo: cinnamon, clove, nutmeg, laurel, erva-doce (*Stevia rebaudiana*, Bertoni) - everything heated, add a little bit scent of flowers.

Exu Iepanda: rue, rosemary, guiné (*Petiveria alliacea*) and mint.

Exu da Loca: garlic, tobacco, basil and cinnamon sticks.

Exu do Lodo: petals of various flowers, cinnamon, clove and tobacco.

Exu Marabô: tobacco, guiné (*Petiveria alliacea*), rue, rosemary and a

little bit of cachaça.

Exu da Mata: petals of various flowers, cinnamon sticks, clove and natural sugar.

Exu Mangueira: manjerona (*Origanum vulgare L.*), tapete de Oxala (*Plectranthus amboinicus*), erva-cidreira (*Cymbopogon citratus* – DC Stapf.), aroeira-comum (*Myracronduon urundeua Allemão*), guiné (*Petiveria alliacea*) and rue.

Exu Mirim: guiné (*Petiveria alliacea*), rue, rosemary, nutmeg and cinnamon sticks.

Exu Morcego: garlic, tobacco and guiné (*Petiveria alliacea*).

Exu Pedra de Fogo: alfavaca (*Ocimum gratissimum L.*), garlic and tobacco.

Exu Pimenta: alfavaca (*Ocimum gratissimum L.*), lavender, garlic e tobacco

Exu Pinga Fogo: garlic, guiné (*Petiveria alliacea*) and tobacco.

Exu Quebra-Galho: guiné (*Petiveria alliacea*), rue, rosemary, espada-de-são-jorge (*Sansevieria trifasciata*), tobacco, white roses.

Exu Rei: white wine, tobacco, white roses.

Exu Rei das Sete Espadas: tobacco, guiné (*Petiveria alliacea*), rue and cachaça (mixed with honey).

Exu Rompe-Ferro: cachaça, tobacco, guiné (*Petiveria alliacea*), cipó chumbo (angel's hair, *Cuscuta Racemosa Mart. et Humb.*).

Exu Sete Cabeças (also known as Exu Dragon or Exu Red Dragon): the petals of seven red roses, seven heads of artichoke, erva-de-bicho (*Polygonum hydropiperoides Michx.*) and camphor.

Exu Sete Catacumbas (or Sete Campas): alho africano, tobacco, guiné (*Petiveria alliacea*), rue and rosemary.

Exu Sete Caveiras: alho africano, tobacco, espada-de-são-jorge (*Sansevieria trifasciata*) and flowers of jasmin

Exu Sete Covas: garlic, tobacco, guiné (*Petiveria alliacea*) and alfavaca (*Ocimum gratissimum L.*).

Exu Sete Cruzes: garlic, pinhão roxo (*Jatropha gossypiifolia L.*) and tobacco (after the bath pass a little bit of sea salt over the body).

Exu das Sete Encruzilhadas: guiné (*Petiveria alliacea*), rue, rosemary, tobacco, leaves of jurema (*Mimosa nigra Hub.*), espada-de-são-jorge (*Sansevieria*

trifasciata) and garlic.

Exu Sete Estrelas: basil, petals of white roses, clove, cinnamon sticks, a little bit of perfume.

Exu Sete Garfos: guiné (*Petiveria alliacea*), rue, tobacco, espada-de-são-jorge (*Sansevieria trifasciata*), garlic, rosemary and pinhão roxo (*Jatropha gossypiifolia L.*).

Exu Sete Porteiras: laurel, rosemary, tobacco and cachaça.

Exu Sete Relâmpagos: garlic, tobacco, guiné (*Petiveria alliacea*), and caroba (*Tabebuia aurea* – Silva Manso – Benth.&Kook. f.ex S. Moore).

Exu Tatá Sete Ventanias: carolina (*Allamanda cathartica L.*), espada-de-santa-bárbara (*Sansevieria zeylanica Willd*), tobacco, guiné (*Petiveria alliacea*), rue and rosemary.

Exu Timbiri: various flowers, camphor and honey and a little bit of coffee.

Exu Tiriri: tobacco and rue.

Exu Toco Preto: guiné (*Petiveria alliacea*), rue, erva-cidreira, rosemary, tapete de Oxala (*Plectranthus amboinicus*), basil and mint.

Exu Toquinho: guiné (*Petiveria alliacea*), rue, rosemary, erva-doce (*Stevia rebaudiana*, Bertoni), mint, basil and tapete de Oxala (*Plectranthus amboinicus*).

Exu Tranca-Rua: tobacco, rue and guiné (*Petiveria alliacea*) - it all mixed with cachaça.

Exu Veludo: guiné (*Petiveria alliacea*), manjerona, alfavaca, tapete de Oxala (*Plectranthus amboinicus*), mint and poejo (*Mentha pulegium L.*).

Exu do Vento: carolina (*Allamanda cathartica L.*), espada-de-santa-bárbara (*Sansevieria zeylanica Willd*), tobacco and cachaça. Or for the path of Ventania called Exu Corta-Vento: petals of white roses or jasmin, cinnamon sticks, clove and a bit of sugar.

The shape of candles and their use:

Buddha: Attracts good luck.

Skull (white or red): for invoking spirits

Skull, black: invokes the powers of São Cipriano.

Key: To open roads and doors

Crucifix: For workings with departed spirits and work in the line of

souls.

Heart: For matters of attraction and seduction.

Devil: For invocation of infernal powers.

Horseshoe: To combat obstacles.

Black cat: To break negative spells

Human figure: Works of attraction or malefica.

A listing of the colours of candles and their saintly counterpart

Some kimbandeiros use the masks of saints for their worship and the saints themselves can serve as benevolent intermediaries between the summoner and the spirit. In the case one seeks to apply these methods, here follows a listing of correspondences. Discussion related to the work with the saintly icons of the various Exus is left out, given its complexity and richness and we shall here be satisfied with using the saints solely as intermediaries.

Yellow: Santa Ana, São Roque.

Clear Blue: São Miguel Arcanjo, Mão Poderosa.

Dark Blue: Santo Antonio, Santo Inácio de Loyola, São Norberto.

White: Souls, Santa Clara, Santa Petronila.

Golden: João dos Negócios, João dos Caminhos, São Leão.

Orange: São Martinho Loba, Santo Uriel.

Silver: João do Dinheiro.

Black: São Cipriano, São Martinho de Porres, Sete Almas Intranquilas, João Retornado, São João do Volteio, Santa Catarina de Siena.

Pink: Santa Edwiges, Alma Solitária.

Deep Red: São Lázaro, Alma de Taguapire.

Seven colours: Sete Potências Africanas.

Green: Santa Marta, Santo Expedito, Santa Maria Madalena, Santa Cecília, Santo Elígio.

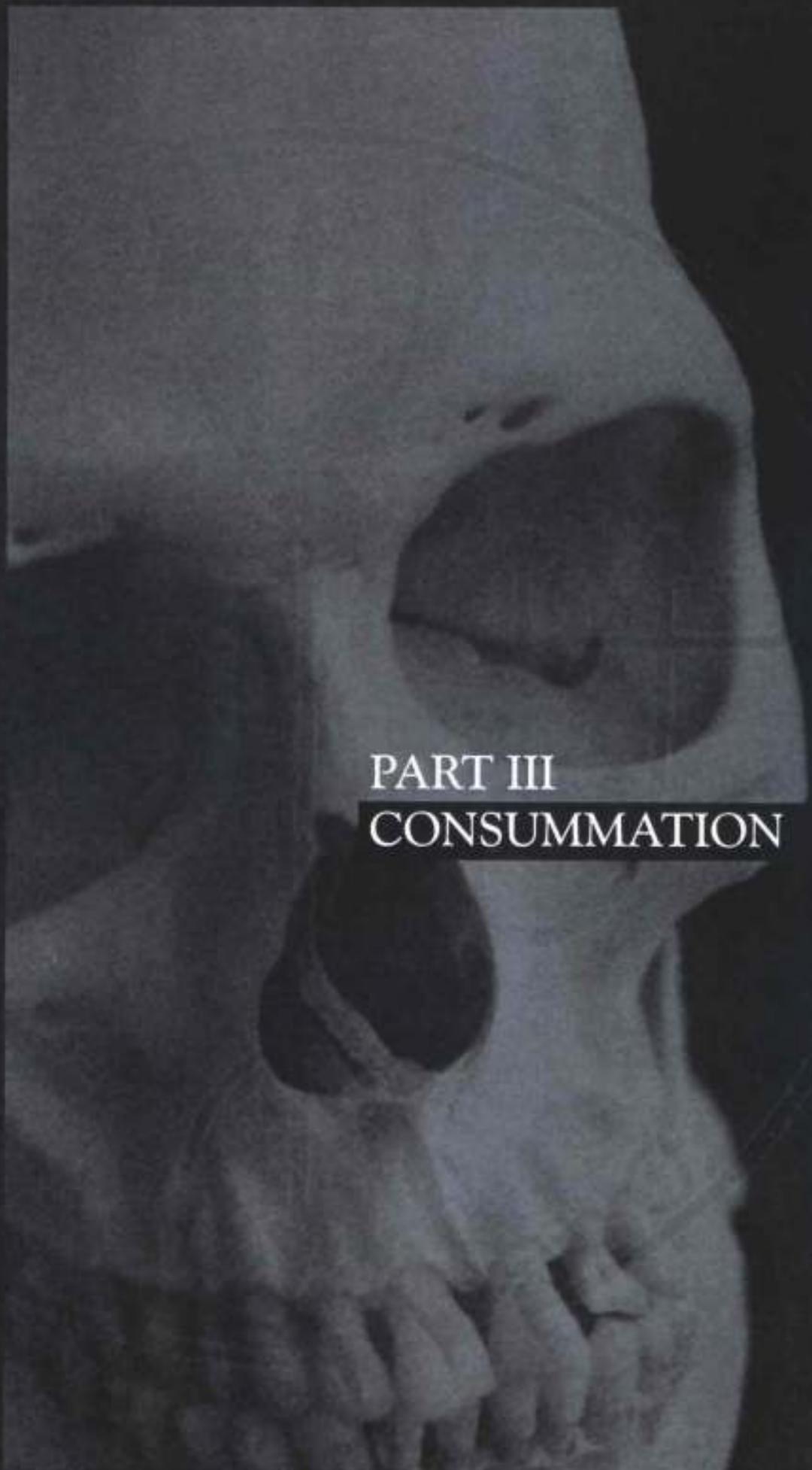
Red: Santa Bárbara, São Carlos Borromeu, João Dominador, São Jorge, São Sebastião.

Some simple talismans for some of the Exus

The workings here are simple. You will obtain the fetish in question, place the fetish on the ponto riscado of Exu on a Friday at midnight, give some tobacco and alcohol to the object and it will draw the desired energy during the night. Light one black and one red candle and let the candle burn out. In the morning, the fetish is ready to be carried as a small amulet.

Name of Exu	The Fetish
Exu Arauana (or Exu Maré):	a heart in gold or silver.
Exu Brasa:	burning coals
Exu Campeiro:	a bow or a piece of a bow and a arrow.
Exu Cangaia:	a whip
Exu Caranga:	bones of sacrificed animals
Exu Caveira:	a skull
Exu Cruzeiro:	a silver cross.
Exu Estrela:	a silver star with five points
Exu Gavião Negro:	the foot of a vulture anointed with honey.
Exu Gererê:	a cross of Malta in silver.
Exu Gira-Mundo:	a cross of steel or silver
Exu do Lodo:	an object made of clay
Exu Marabô:	a cup of water.
Exu da Mata:	a wolf's tooth.
Exu Mangueira	a leaf made in bronze.
Exu Mirim:	a necklace with a pattern of 21 beads, 7 red, 7 black and 7 white.
Exu Morcego:	a dagger and black cloth.
Exu Pedra de Fogo:	a thunderstone
Exu Pimenta:	dry pimenta in a bag.
Exu Quebra-Galho:	various leaves
Exu Rei:	a trident
Exu Rei das Sete Espadas:	a steel sword.
Exu Rompe-Ferro:	steel implements.
Exu Sete Cabeças(also known as "Dragão Vermelho"):	the head of a cock made in bronze or a dried head from a live one.
Exu Sete Caveiras:	A skull made from metal.
Exu Sete Covas:	a trident of steel.
Exu Sete Cruzes:	popcorn with salt.

Exu das Sete Encruzilhadas:	a cross cut from the fig tree.
Exu Sete Garfos:	seven tridents tied together.
Exu Sete Porteiras:	a trident made from fig.
Exu Tiriri:	feather of owl.
Exu Tranca-Rua:	a carnation made of steel or with pins.
Exu Veludo:	a green gallows.
Exu do Vento:	two rings made of iron.



PART III
CONSUMMATION



Coda

This work here birthed is based upon research on the cult of Exu and its many variations. Attempt has been made to present a kind of original Kimbanda/Qimbanda/Kiumbanda, predating the massive mixing and variation the cult has been subject to since the '70s. Since then, a growing interest in these spirits has taken Kiumbanda to a variety of directions, with Exu being coloured by Kardescism, Umbanda, Candomble, Satanism and esoterically orientated people of various persuasions. I have not tried to present "The Truth" about Exu, but instead convey a natural synthesis and conclusion, based on the research done. The focus has been on presenting the cult of Exu with attention to its pure origins as much as is possible. With 'pure', I mean an understanding of Exu, which regards the African and European heritage equally important for this Brazilian cult. The foremost exponent of this view I came across is Aluzio Fontenelle, who in spite of treating the subject of Exu from the viewpoint of Christianized Umbanda, presented in his book Exu a fairly pure idea about these spirits and their attributes. It is my hope that in making this material available to the public, I have managed to present a guiding light to this rich tradition, which often confuses the seekers with its many variations, lines and kingdoms. It is equally my hope that I have managed to place the cult of Exu in a context both historically and metaphysically rewarding and enlightening.

Two more books on this subject will be released in the future. The Book of Seven Splendors is prospected to be released in a limited edition. This book will give a personal rendering of the work with Kiumbanda, based on the revelations handed down from Exu Dragão. This work is in preparation and will be made available when its guiding spirits deem the time is right. The third publication will be Codex Quimbandeiro Curadô, a manual of herbal wisdom.

I hope I have, with this work, contributed in a good way to the corpus of knowledge about this amazing spiritual and magical tradition of this blessed land I call Terra de Vera Cruz. For blessed is this land, truly, as a Gan Eden for the pilgrim on the path of wisdom.

Appendix I

Essay first time published in The Cauldron 2002

At the Left Hand of God

When you walk into the church of São Bento in São Paulo it is like entering into a graveyard. The disciples of the carpenter from Nazareth, Yeshoua ben Yusef, is looking down from the walls. Here you can see St. Thomas looking down upon you with a gaze as from amongst dirt-ridden graves and old mausoleums, together with St. Philip and St. Andreas. All of them caught in the vortex of living blood hovering over you, stirring a somewhat uneasy current within. At the centre, we find São Bento himself together with an abbedissa. You look at them and you understand that São Bento was more close to the ways of Abbe Boullan¹ than the practices of the Roman Catholicism. In his hand, you find a scepter in the shape of a cross and from the bottom of the cross two snakes rise, one looking to the left and the other to the right - and one starts to wondering about this holy man - which hand of God he walked with. For a witch the answer is obvious, the spirit of his church and the strange and occult symbolism that is carved in with great precision from the door and up to the ceiling of the ship of the church, like the zodiacal signs in the ceiling of the entrance. Looking at the crossed serpent in his hand one might be tempted to question whether these snakes are black and white, to be a symbol of a state of equilibrium between good and evil. But my mind forms the snake into the red snake and the black snake. Through this, the serpent stretches from the holy Bento and takes the concept beyond good and evil to the realm of Exu and Pomba Gira, where we find Kimbanda, the cult of Exu.

There is an immense amount of literature to be found on this subject, most of it coloured by Umbanda, Kimbanda, cabala or folk magic. Many are the ways of Exu and strange are his paths indeed; the many paths intertwining leading to the one. Before disclosing anything about this realm, a clarification should be offered to the reader in regard to the subject of Exu and the many Eshus one can find in the African Diasporic traditions of faith and belief. The cult of Exu is different from

the cult of Eshu found in Ifa. There is much diversity to be found as one encounters this deity in Candomblé, Santeria or Ifa. The Eshu/Eleggua of Palo Mayombe is again different from the Eshu of Ifa or Santeria and is called Lucero, so please keep all of these divine messengers outside of the cult of Exu as found within Kimbanda. with the exception of Candomblé, which has absorbed the cult of Exu within its practices. Even if the line between Eleggua and Eshu is a narrow one, they are in temperament and essence different in spite of their similarities in function. In the cult of Exu there is great emphasis on “incorporação”, to incorporate, bring into the flesh, the spirit and entering into possession. In a consultation with a kimbandeiro or a Pai de Santo of Candomblé, you will experience speaking directly with an Exu. Usually he speaks rude and vulgar language and will tell you an incredible number of times that that you are a son of a bitch and present you an ocean of sexual vulgarisms amongst the words of wisdom and advice that he gives. The concept of incorporation is a delicate subject and one can sometimes wonder if the medium is totally possessed, or if there actually is a remnant of the human personae left in the possessed flesh. I have seen doubtful possession and impressive possessions in both Santeria and Kimbanda, ranging from the most violent and wild rides of the Orixa when it enters the body of a person; attempts of entering that are so forceful that you feel the heat in an instant rise to a high level and winds can be sensed around the person about to be possessed. In some instances no feeling of the entrance of the spirit can be sensed, suddenly the person has just changed his expression. What constitutes a genuine possession is the total surrender of ones body-mind for the use of a spirit. Incidents happen where the manifestation results in people burning their flesh without it leaving marks, drinking strong alcohols with their ears, eating hot peppers and other things to prove that the spirit has taken over the body. This is possession in its most genuine and precise form. There are also instances where semi-possessions or less than full incorporation of the spirit has been achieved. These conditions have a lot in common with being absorbed into the oracular function of a deity one has entered into some sort of communion with, through techniques of ecstasy and trance. The mechanism at work in this is a subject we should leave in this essay, putting it to rest with these few words about this issue and just point out that genuine possessions and good mediums are probably not as frequent as it can seem. There are many semi-possessions going on, which people claim are total possession – which I personally have no problem with; one just should be able to discern between real advice and interference of the human mind when speaking with a spirit that is not fully riding the vessel.

The cult of Exu is an integrated part of Candomblé and Umbanda².

Both are based upon Orixá-worship and have their root or resonance somehow in Ifa, but while Candomblé has maintained its traditional and colourful approach of being a pure Orisha-cultus, Umbanda uses in a large extent other spirits in their workings. The Orixas are said to be in the foundation of the Terreiro (umbanda-temple) but the use of saints syncretized with the Orixas are widely used instead of the Orixá proper. Most popular is the working with Caboclos (dead native spirits who were half-breed – índios with black people), Índios (native Indians from another area than Caboclos), Preto Velhos (old dead slaves), Marinheiros (dead sailors) and so forth. Of these, the Caboclos are probably most popular. A myth suggests that it was a Caboclo, who was the founding reason behind Umbanda. It is said that the birth of Umbanda happened in a spiritistic séance of Allan Kardec-followers, where a young paralyzed man was possessed by a Caboclo and healed of the paralysis of his legs. He had a prophecy that a new religion would be born in Brazil, named Umbanda. This is one of many legends about the coming of Umbanda. Umbanda functions very much as a resource for help and guidance for the community. The prime focus of the working is on possession and how the possessed priests and his or her assistants are giving advices and cleansings to the members of the community. You might say that the function of counselors and psychologists are taken care of by the spirits. In addition to the advice given, also works of magic can be performed for clients. Often the spirit possessing the Pai or Māe de Santo performs ritual acts to help the members of the community through difficult stages of life and with specific problems, which are resolved either by wise words or ritual acts.

Due to the massive diversity and variety of spiritual influx in the Brazilian traditions and religions regarding Orixas, Caboclos, Exus, Pretos Velhos, Marinheros and so forth there has, in time, appeared systematic segmentations of the spirits. So in regard to Exu, we will find that most Exus are connected to a line of Orixá. Usually these lines are seven in number with seven Exus in each line. This is to underline that the Sete Potências Africanas, or The Seven African Powers are going through these lines as a blood-throbbing nerve, giving them life and direction. By understanding what line an Exu belongs to one can also understand more about the field of working and the use of the particular Exu. Let us for instance take Exu Meia-Noite (Midnight Exu). This Exu we find in the line of Xangó and this Exu is connected with a Caboclo called Caboclo Xangó Pedra Preta (Caboclo Shango of the Black Stone). This gives us a hint that this Exu is highly cultivated in the energy of Xangó, the thunder and fire, being the just judge and the father of the Witches. If one goes deeper into the legends surrounding this particular Exu

, puzzled as to what extent these two cults are inter-related. It was found that even if they share some important features both in construction and modus operandi, the differences are too severe to support the assumption they are much alike. They are two different streams and the borders should be kept and maintained, even if the “friendliness” between these two points of power is high. A palero will have little problem working within the realm of kimbanda, on the grounds of his or her initiation into Palo Mayombe, which in some cases can serve as an initiation of recognition and acceptance within the fold of Exus (but this has to be settled with the Exu directly in a consultation). Workings of possession are the most common format of working, but also the use of trance-states, meditation, prayer are all acceptable modes of working, depending of the purpose.

There are however another point that complicates this issue further. There is another segmentation of Exus in regard to working with them. This means that when one approaches a house of Kimbanda for a consultation with Exu concerning one's path in this realm of spiritual influx, one often experiences that there are two Exus mentioned. One Exu is your “working-Exu” and the other is your “personal Exu”. Your personal Exu is the form of Exu attuned with your natural vibration and gives direction to your path and reveals for you your inner nature and quite often is a step into the darker strata of your own soul. This Exu should be worked by contemplation and meditation, and given small offerings in order to keep the flame alive. But any spell or work done should be done with the “working Exu”. Through the working Exu, occult knowledge will be passed on, as from a teacher to the student – like it happened with São Cipriano in relation to Exu Meia-Noite. Your Exus are under the supervision of one major influence that fixes the point of this circle firmly in the soul and mind of the Witch.

Then we have the delicate subject of Exus wife, Pomba Gira. Not everyone has a personal Pomba Gira or a Pomba Gira working for one's self in the way of Exu. Also, she is much more un-ruling and one should show great care in working with her. Even if Pomba Gira thinks about life, love and sex as a game, you might not experience this in the same way as she does. There have been many accounts of how this Lady of the Blood-black Moon has made her followers' life miserable. This has always been due to a lack of understanding of who she is and, at the same time, the violent attraction she has on her followers. With Pomba Gira less is more – and caution should be exercised. A common view of her is that she is the wife of Satan (Exu) and a Whore who enjoys “fucking” (excuse the wording), this means both “fucking” in the sexual sense but also “fucking” in terms

of making the life of humans "fucked up", usually by sexual means. Some Pai or M  e de Santo will tell you that if you work too much with her, she will turn you into a prostitute and she will turn a man into a transsexual. As this might happen, it is most likely is that overdoing work with Pomba Gira will result in uncomfortable sexual situations, like assault and rape. First hand encounters with this incredibly possessive and attractive deity indicate that this is very true. With Pomba Gira dancing in front of you, this gorgeous radiance can easily inflame quite primitive sexual urges. On the other hand, she can be immensely helpful and honest. When Pomba Gira gives you advice for your life, she nails your sore points to the marrow and she will indeed help you with whatever issue, as long as you give her the offerings she requested. A personal experience indicates that there is a tight bond between Pomba Gira and Iemanj  . In this case, prayer was made to Iemanj  , but on the day of working the spell, Pomba Gira possessed celebrating people at the shores of the Ocean. One of the Pomba Giras broke from the dance and came to place the spell for Iemanja was going to be performed and delivered a message from Iemanj   concerning this spell. It is tempting to postulate that most Seekers who begin to work with Pomba Gira will usually receive a form of her more akin to Iemanj  , the caressing mother of the salty Ocean and the wise Mother of the Moon, but as one proceeds and intensifies the work, one will work in a linear fashion where one begins with the embracing mother and ends up with the violent seductress. And let me add, these comments should be heeded as words of caution. Pomba Gira is not for the ones weak of heart, or those with unstable minds. To take this rawness, one must be prepared and one mode of preparation is to walk carefully, always with the lamp enlightening the place where the next step is to be taken.

It is widely believed that to work with Exu and Pomba Gira is to work at the left hand of god. Therefore, many practitioners separate the lunar month in two. The first half they work with the left hand and the second with the right hand, to maintain balance within the godhead and to avoid the bad consequences, i.e. a life-situation more challenging than one can bear, of working one's self so deeply into the dark that the torch disappears and fades into eternal night. It seems that this carefulness is not only appropriate but an attitude that maintains the "feet on the path" in order to walk forth in the cunning presented on these roads.

The roads of worship containing these forces are indeed crossed and twisted, as they run through and between in veins and lines of a fascinating maze. The force itself, in principle, is rooted deeply in the layers of the human race where beast and angel meet and as such it is not only

a Messenger of the Gods or a satanic cult or impulse, it is far more than that. In the cult, both the point and the void should be recognized and one should place one's steps carefully. Sometimes the recognition of dark alleys and backdoors in the soul can result in unwanted consequences, and what is more, in consequences that are beyond one's expectations. This is largely what is dominant in the energetic circuit of "The Devil" and his "Wife".

Appendix II

Essay printed for the first time in The Cauldron 2003

Slightly revised in May 2006

The Devil's Lover; Mistress of the Fire-Mist

Dancing and laughing, dressed in red flamboyant dresses she comes toward you with vulgar insults and jokes, but she also tells you words of wisdom so true that the hairs on your back rise and your spine gushes fire-mist. Sensual, sexual, fearsome, humorous, fond of jewellery, champagne and smooth cigarettes; such is she, Pomba Gira. Sometimes referred to as the devil's lover, sometimes called a whore amongst the spirits and amongst few, a source of deep self-reflection, of which the sensual form is just the first of many tests. A goddess reputed to be so fond of the pleasures of the flesh as Pomba Gira will always create a lot of myths and opinions around her, some based on love and understanding, and many based on fear and misconception – and most based upon a missing ability to probe the depths of her form.

It is said that it is dangerous to work with her too intensely, since for male devotees she can cause trans-sexuality and sometimes homoerotic desires. It is said that her female devotees can turn into prostitutes or become victims of rape. For both sexes, it is said that she exalts the sexual current in a manner that triggers wayward desires and she brings her devotees to paths so riddled with sexual nerve that the genitalia is speaking and thinking, pushing the head aside. One finds oneself indulging in every carnal impulse, perverse or sane, as long as it is centered on the ecstasy of sexual congress. In other words, since many see her as a divine whore, this is what she turns you into: a whore, who delights in a multitude of lovers and sex for the sake of sex. And, of course, if this is what you expect from her, this is probably what she will give you. It is rightly assumed that she is playful, and playing with her is like dallying with the Devil. Are you prepared for this? The other common misconception is that she is the harlot of the Devil and certainly, if this is your approach she will make you her toy, play with you, tease you, make things work for you – just to trick you into uncanny situations – just for the Hell of it. Comparing her

to more western forms of deities or archetypes of sexual colour is to fail her first test.

The advice not to overdo work with her, making one vulnerable for sexual assaults should be heeded; this is especially true for women. This is due to the fact that Pomba Gira works directly on the sexual points of the organism and walking around soaked in her energetic form can draw attention towards her and not the person. This can evoke intense sexual desire and the more primitive and primordial brain begins to overtake, demanding action resulting in an assault.

Her presence is like a mist of fire, sometimes vulgar, sometimes serious, but always to the point and incredible wise. My personal take on her is one motivated by deep love and respect, and due to this, I see her as a deity who is excellent in destroying obstacles and problems related to the sexual domain rather than causing such. Very few people are naturally "happy hookers". For most people indulging in whorish behaviour will create more obstacles than it solves, at least when one considers what a powerful exchange of vital essences passes between two people engaged in sharing their sexuality together. A distance towards one's emotions is usually demanded, if one will indulge in this kind of behaviour with success. Those who claim that such behaviour has been cultivated by working with her might be right in their assumption, but who has been playing with whom? One should be aware of what Pomba Gira can teach us in this respect. The first dilemma is whether she teaches the "Way of Becoming a Harlot" or if she is the teacher of the "Mystery of Human Sexuality". While the first suggestion is quite common, it is a view reserved for dogmatic devil-fearing people and the masses of ignorant breeders we find in the world – her playthings and toys. To consider her as a patroness of the sexual nerve and a wise woman as such is far healthier, and much more correct. Again, those who limit sexuality to the mere act of coitus have missed the point, so please search deep in matters of sexuality and find what its essential qualities are.

The origin of Pomba Gira is found within the religious and magical environment of Brazil. The original Pomba Gira, so to speak, was a Congo deity of the Bantu Ewes (the same tribes that practiced what is known today as Palo Mayombe), Bongbogirá.. There is nothing indicating that this mysterious deity was a female form of Exu. We can then assume there is a great possibility that the form of a female Exu, under the name of Pomba Gira, was born over a period of time working with Exu. The deity embodying the qualities of deep sensuality and wisdom was found in the

form and mask of Bongbogirá, from which the form and name of Pomba Gira consequently came into being. The name she is known by in Brazil is quite fascinating, even if it is obviously a corruption from the original name Bongbogirá. Pombo(a) means "a pigeon" and Gira means "flying around". Her corrupted name, then, gives her a mellower form. Noting that pigeons can come in both black and white adds another interesting dimension.

The cult of Exu and Pomba Gira is often named as Kimbanda and referred to as the "dark side" of Umbanda. Umbanda saw the break of day in the beginning of last century and is a catholicized form of the Orisha-cultus. Often blended with Spiritism and mass-possession, it is a kind of charismatic Orisha-cult. The temples, called terreiros, are extremely varied in their competence. It is my belief that there are very few good terreiros and one is lucky finding a good place to cultivate mediumship or one's connection with the spirits. While it is true that Kimbanda has, in a way, become the left-hand reflection of Umbanda, which is very "white" and upholds a black/white-dualism (yet usually without demonizing Exu and Pomba Gira), Kimbanda is a cult in its own right. The idea of working Umbanda together with Kimbanda is to make sure one avoids becoming unbalanced to either side, which is something that one should keep seriously in mind if one decides to work with these deities anyway. In the case of my own house of the cult of Exu, the worship of Exu and Pomba Gira takes place in a temple called "O Quarto Vermelho" (The Red Room). In the same place, we also find the "Munanso Engonda Enketo Ndoki" of the Changani-order of Palo Mayombe. While residing in the same location, they are never worked at the same time, even though they probably share the same roots. This is due to the long period of unique development that has happened within the Cult of Exu. It has established itself as a cult in its own right, with its own characteristics. In addition to the work in "The Red Room", we also work Ifa (Orisha-cult in its most original and fundamental sense) in a separate location, to maintain a balance of forces.

As is the case with the Orishas, Exu and Pomba Gira have different paths, variations of their energy emphasizing different dominant qualities. We can name a few popular Pomba Giras: Pomba Gira Rainha (Queen Pomba Gira), Maria Padilha, Pomba Gira do Cruzeiro (Pomba Gira of the Cross), Pomba Gira Cigana (Gypsy Pomba Gira), Pomba Gira das Almas (Pomba Gira of the Souls), Pomba Gira Sete Saias (Pomba Gira of the Seven Skirts) and Pomba Gira Calunga do Mar (Pomba Gira of the Cemetery in the Ocean). These Pomba Giras again have variations

of themselves; distinct from Pomba Gira Rainha we have Pomba Gira Rainha do Trono do Inferno (Queen Pomba Gira with Thrones in Hell), Pomba Gira Rainha Cigana (Pomba Gira, Queen of the Gypsies) and so forth. The paths of Pomba Gira are only important when one decides to work closely and personally with her, keen on developing one's natural vibration akin to a specific Pomba Gira. However, the names are not always mentioned, and some people can work for instance with their Pomba Gira Cigana for a lifetime, without her ever revealing which path of Cigana she is. There is power in a name, and sometimes the power is not offered to the devotees, since it is a matter of deep trust from the side of the spirit.

The reputations of the different paths are of course inherent in this maze of fascinating cross-workings and patterns. Cigana is said to be vulgar and rude, but an expert in cartomancy, Maria Padilha is said to work fast and precisely, Rainha to be most wise and serious. Depending on the issue at stake in a direct working within her field, one is well advised to seek out the form that is most functional to execute one's aims, or of course work with one's personal Pomba Gira, as it is highly advisable to be clear in one's understanding of who she is before working with her. Pomba Gira will always push her bloodied nails into your most sore points. She will always challenge your pre-conceptions about what she is and prompt you to transgress her mask and form - and she will mirror your sexual distortions, your fears and shadows. This is Her portal and every devotee must pass these ordeals in building a bridge between She and the devotee. If you fail, she will play with you and either eat you, or feed your unworthy carcass to the dogs so that you can be fed upon by your own demons.

There has been a tendency to make demonic syncretism between Exus and Pomba Giras and the demons of the grimoires, especially those of Grimorium Verum. We can find for instance that Rainha da Matas (Queen of the Field) is linked with Proserpine, Rainha da Praia (Queen of the Beach/Oceanshore) is linked with Klepoth and Rainha da Calunga Pequena (Queen of the Small Cemetery) is resonant with Lilith. Personally, I think this kind of syncretism is quite correct and hits the vital vein of Pomba Gira's natural essence. If you confront Rainha da Calunga Pequena and fail her tests, the energetic essence many claim to know, but few actually do, "Lilith", will feed upon you.

Working with the wonderful Pomba Gira is to take a step into one's own shadow, to take one sip of your own poison and turn shadow into enlightenment, poison into nectar. However, putrefaction is sometimes

unavoidable; to bring the rottenness into decay before the distillation can start is often a needed stage of development. To work with these entities one must be prepared for change and it is in this the danger rests. Again, the importance of going deep into her mysteries before working with her must be pointed out. Any work should start slow, and at all times be brutally honest towards yourself and the spirit alike. Take one small step at a time to avoid stumbling into her many traps, of which the sexual ones are only the most obvious...

Kererê, kererê

Pomba-Gira da Praia é kererê

Kererê, kererê

Sua gita é formosa, oi Saravá!

Saravá! Pomba Gira Rainha!

Saravá! Bongbogirá!

Appedix III

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Adapted from material in The Gardens of Lust;
or Ars Magia Sexualis,
(in preparation)

The Tremor of the Sacred Harlot

Some considerations on the role of Woman and Sexual Magic

"The energy of the sacred tremor that passes through
the vulgar person enslaves him.
Whereas this same energy liberates the person who is on the path"
- Yoga Spandakarika

All things sexual made sacred by intention or items such as candles and smell are often understood as being sufficient to make the act of sex sacred. By creating an atmosphere experienced to be sacred and call this tantra seem to be often the receipt of sexual magic in the modern western world. There are in particular two attitudes commonly disclosed amongst magicians and "wanna-be magicians" that would suggest to be produced by distorted views upon sexuality and what makes it sacred. One of these is the idea of woman as merely a receptor for the male power, as a sacred whore, whose magical value is measured by the level of sexual appetite. The other misconception seems to be in regard what makes sex sacred. It is hardly enough to light a candle, a stick of incense and go for it. It is in particular the attitude towards women that will be attended to as there apparently are gross misunderstandings to be found in terms of woman and her receptive and occult nature, thus giving room for a notion of male dominance given its active or solar nature being superior to the female role when one is considering terms like harlot and whore which often is associated with the idea of Babalon or the Scarlet Woman or simply Cup. The word it self, harlot or whore seem to have come from the Persian and elder Germanic khoraz or feminine khoron. This word signifies "one who desire". In old English and also Old Norse the word transformed into hore, that in the Middle Ages probably contained much more of

its lustful qualities than in modern days Scandinavia where the term is without exception used in degenerative ways as a fornicator, adulteress or a prostitute. The words for a lustful woman and someone who sells their body probably melted together at some point. The word khoraz is found in the Latin carus meaning, "dear" and old Persian kama meaning "desire", which is also found in Sanskrit denoting the Hindu God of Sexual desire and Love. The word khoron is apparently very different from what we today understand by the term whore in the sense of a prostitute. Prostitute seem to have been developed from the Latin putidus (which is found in modern Spanish and Portuguese as puta) meaning "stinking". It is also related to porne (as in pornography), which carries the meaning of the sexualized body used as an object of trade which is evident in pornes relation to pernemi, "to sell". Prostitution in its degenerative use was originally a reference to the purchase of female slaves for use in prostitution as is made evident considering that the word prostituta literally means "placed in front" as a reference to public display.

One interesting detail to note – but alas, not to be followed in this essay, is the corruption of puta into lupa, meaning a "she-wolf". It is interesting to take notice of this corruption as it is found in the Latin festival and also its Sanskrit relative purncalli which means "one who runs after men", from the Avestan jahika that simply means "woman" – but of an evil disposition. Especially in the later development of the word into ku-nairi that resulted in the label whore from the 13th Century. The use of the word whore in a demeaning way probably also colored modern mans interpretation of the seventeenth chapter in the Revelation of John in the first six verses where the great Harlot, Babylon is riding of a dragon drunk on all her fornication. This became a central mystery and one of the most mischievous misunderstandings in the philosophy of Aleister Crowley in his reference to The Scarlet Woman or Babalon.

Important to note is that Babalon, contrary to Babylon adds up to 156 which is also the number for Zion, the Holy Mountain, suggesting that there are deeper mysteries at play in the form Babalon. Babalon, being feminine, passive and receptive is associated with the mystery of the Cup or the Grail (as has become evident in films like "Revelation" and books like the "Da Vinci Code" where the womb-cup of the bloodline of the Savior is attributed to the Grail mystery). As the aforementioned etymological points demonstrate, there is a great difference between "the one of desire" and the woman that has been sold into prostitution as a slave. The main axis of difference is related to aspiration and freedom. In Crowley's chapter entitled "The Cup" in his magnum opus "Magick"

he says: "it is also the cup in the hand of OUR LADY BABALON and the cup of the Sacrament. This Cup is full of bitterness, and of blood, and of intoxication. The understanding of the Magus is his link with the invisible, on the passive side". Passive in this sense is not a negative reference, but a reference to the female nature as the cosmic contraction associated with the Sephira Binah which Crowley subtly refers to by its name "Understanding". This sephirah is in a harmonious relationship with the merciful sephirah Chockmah or Knowledge – the sephirah ascribed to the Magus per se. On the Etz Chaim, popularized into the "Tree of Life" in western occultism these two sephira are the stations veiled beyond the worlds of manifestation and formation into a spiritual density of a trembling and blissful nature in front of the throne of the Lord. Babalon is the keeper of the cup of bitterness and blood – she is not the cup itself, she holds the bitter dregs, the poison that are cast off by aspiration. The references in the Book of Revelation referring to her adulterous behavior is more likely a reference to her freedom and will, her sublime desire to choose to interact with whomever is of the right desire, with whomever is worthy and fit, as the sixth verse says: "I saw the woman drunken with the blood of the saints and the blood of the martyrs". Holiness in itself is not what she is seeking – but union, the profane will perish under her kiss if they are not prepared to sacrifice what they believe to be true and give all of their being to Her.

The idea that woman is solely the vessel for the possession of the male, the beast so to say, is merely an illusion and is for sure to go astray and profane one self – and "perish with the hounds of hell". Crowley says toward the end of his discussion on the Cup that: "For human love is an excitement, and not a stilling, of the mind; and as it is bound to the individual, only leads to greater trouble in the end". For as he concludes: "For each of our ideas must be made to give up the Self to the Beloved, so that we may eventually give up the Self to the Beloved in our turn". Crowley is simply speaking about the destruction of individuality! The many pretenders of the Ars Magia Sexualis today often run into profanity by using vulgar understandings of holy ideas, by being unable to differentiate mere pleasure from the divine work of the Cup and the Wand, due to confusion constituted by the fact that the flesh can be used for such diverse ends..

Union with the godhood in the sense of leaving the illusion of dualism in favor of Oneness is the goal for any true mystical discipline, the tools of the body, its flesh and juices and a direct use of the serpent power than runs through the thousand upon thousand of nadis (nerves) are merely one avenue of attainment and perhaps one of the most dangerous ones. No other magical art present the wanderer with such grave dangers of misunderstandings and mere profanizations as the Ars Magia Sexualis.

In a world of male dominance, the phallic point of view easily gets adopted and believed in. The world seen from the point of the solar beast will surely lead to a fixation where one search out any “cup” that can serve as an object of desire. The cultural background of modern man further makes it difficult to understand the religious and ritual context around the sacrality of sexual acts, they be on a disciplines type as Yoga or as an offering to the deities. In this field we find the idea of the sacred whore, found as far back in history of man as be performed amongst the Sumerians and Babylonians In both cases this act was sacred unto Militta (Venus), some says that they had to have sex with strangers in this temple as an act of courtesy, probably there was more to this than mere courtesy. This practice was also found on both sides of the Mediterranean and was acts of sacred sex usually in honour of some deity associated with Venus.

Another ritually endowed woman is the suvasini or Fragrant Woman (due to her versility in many of the Venusian arts) related to the mystery of the five Ms, the Tantrik Great Rite. The suvasini was well trained in the Ars Magia Sexualis, but the training was motivated by the idea of union with the divine, not charity in favor of pleasing lusting men. Certainly there are many other barriers and blockages (kleshas) the act of sex can help breaking down in a society keen on inspiring neurosis and guilt, but this is something different all together. The suvasini was seen as the embodiment of Shakti (the principle of cosmic contraction) and the consort as Shiva (the principle of cosmic expansion). The union of these forces would lead to bliss and one would taste the divine amrita flowing like mighty rivers from the golden fountain of divinity. The gates to bliss were made possible only through the power women naturally possess, which is why Shakti is an object of adoration and not carnal lustng. The Ars Magia Sexualis is an art cultivated in order to please Lady Venus in whatever mask she might chose, in whatever garden she might find rest. Another testimony of sacred sexuality is books like Kama Sutra or “The Treatise of Love”. This book rest upon a foundation of yogic discipline, like all sutras do, but in addition it is also a manual explaining how to please each other in the depths of sensualism and sexuality. A posture of Lustng bodies in various postures solely motivated by enhancing pleasure for the purpose of mere excitement is both troublesome and profane. A greater scope must be extracted and integrated into the sexual act in order to make it sacred. The first step towards to the unfolding of this mystery is by sincere adoration of the portal to the vast domains of the lustful gardens where the realization of equality and the annihilation of individual desire aimed towards the object must be facilitated. The female body and being is the power that creates the key. This key will unlock the doors between dimensions and thus She is the gate towards God. She holds the cup that gives either slavery or freedom.

Notes

1 Abbe Boullan was an Abbe in France who became reputed for his sexo-magical work with the abbedissa Marie Chevalier aiming at giving birth, possibly, to the Anti-Christ. J.K. Huysmans used him as the model for the satanic character Dr. Iohannes in *La-Bas*.

2 It is important to note that the original worship of Orishas that gave birth or inspiration to Umbanda, Candomble and Santeria is in many ways the Cult of Ifa. All Diaspora-cults of Orisha-worship have been molded in the cultural soil the Orishas have entered and all of them are fairly young, Candomble being the oldest of these traditions, counting more than 100 years, while Santeria is fairly young, dating to the '40s when it was cultivated in Cuba and other Caribbean islands in order to preserve the Cult of Orishas.

3 São Cypriano was a cunning man who practiced the black arts in late medieval times. He was born in Antioch and as a young man spent much time in his self-made laboratory preparing potions and performing alchemical experiments involving the use of plants, minerals and animals. His teacher was said to be the Witch of Evora. Later he was advised to go to a monastery and he trained for the priesthood. He went back to his native city where he was famed as the "village-witch" and continued his practices of the black arts but he also did his duties for the church and became the priest of the same parish where he worked his witchy business. He was occupied with healing and exorcisms, just like Yeshoua ben Yusef and was held to be a Witch inside of the Roman Catholic Church.

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